



DreamWorks Interactive™

Goosebumps™

Escape from Horrorland™

inside moves

Official
Goosebumps/
DreamWorks
Interactive
Edition

**Winning Tips
and Strategies**

goosebumps™



ESCAPE FROM HORRORLAND
A SCARY GOOSEBUMPS ADVENTURE. PLAY IF YOU DARE.

Microsoft/Dreamworks SKG joint venture.



The Personal
Computing Press

Microsoft Press

Leslie Mizell

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Dedication

To my grandmother, Marion Ryman—
although she's pretty much horrified by computer stuff.
Leslie Mizell

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Robert C. Lock
President and Editor-In-Chief, The PC Press, Inc.

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Introduction



LET THE SHIVERS BEGIN

Once upon a time there was a man who wrote jokes for a living. But he had a spookier side, a side that could think up stories of child werewolves and monster-librarians and killer hamsters. One day the joke writer got a chance to write a scary story. And the rest is history.

Life Before Horror

R.L. “Bob” Stine was born a little more than 50 years ago in Columbus, Ohio. He was born in the same month as Halloween, which didn’t mean a lot to him until much, much later.

He started writing joke books and stories when he was nine. In his twenties, he moved to New York City and began working for Scholastic, where worked on magazines and wrote joke books. After several years (and 35 humor books), he left Scholastic, although he continued to write books such as the Space Cadets series and still more joke books for the publishing company on a freelance basis. He was also head writer for the Nickelodeon series “Eureeka’s Castle.”

Then Jean Feiwel, his editor at Scholastic (and the woman who thought up the Baby-Sitters Club), asked him if he would try writing a teen horror book. *Blind Date* was published in 1986.

Goosebumps® Is Born

Two years after *Blind Date*, working with Parachute Press—a company run by his wife, Jane, and her partner, Joan Waricha—came up with the idea for a pre-teen horror series called Fear Street. The series proved such a hit that they decided to try a spooky series for younger kids, too. They called the series Goosebumps®.



The first Goosebumps book, *Welcome to Dead House*, was published in 1992. It's the story of the Benson family, who move to the town of Dark Falls, where they've inherited a house. Amanda and Josh Benson aren't happy about the move—especially when they start spotting ghostly figures in the upstairs of their new house. Their dog, Petey, keeps running away to the cemetery. The kids in the town threaten them when no adults are around.

Before long, Amanda and Josh learn that the entire town of Dark Falls is populated by the undead, and that these zombies arrange for new families to inherit “Dead House” because they need fresh blood. The Bensons barely escape with their lives. Petey isn't so lucky. As they drive away, they see a new family arrive at Dead House.

Spooky enough for ya?

These days, Stine writes two books a month. Scholastic prints over a million copies of each one, although extra press runs mean that even *Welcome to Dead House* is still easily found on most store shelves. Stine is called “the kid's Stephen King,” and “the man whose books kid read when they won't read anyone else.”

He's closing in on books sales of a staggering 200 million. In an annual financial report not too long ago, Scholastic credited Stine with single-handedly increasing company sales by 60 percent. *People* magazine said that his 96th book, *The Headless Ghost*, was the top bestseller of late 1995, surpassing both Michael Crichton's *Jurassic Park* sequel *The Lost World* on the fiction list and Gulf War hero Colin Powell's *My American Journey* on the non-fiction list. That November, *Publisher's Weekly* reported that eight of the ten national children's bestsellers were by Stine. All were Goosebumps books.

Why the Success?

A lot of factors contribute to the success of the Goosebumps (and Fear Street) books. Most important, of course, is that these books are a good read. In addition to non-stop action, each one features a hero or heroine with which all kids can empathize—their parents don't believe their tales of monsters, or they've had to leave their friends and move to a new town, or (and this is true of almost every book) they have a sibling that drives them nuts.

There's also a scary scene in almost every book, a scene where the hero (and reader) almost jumps out of his or her skin when someone grabs them unexpectedly. Gotcha!



Kids also appreciate that Stine doesn't talk down to them. The books are funny—you can't take a book called *Piano Lessons Can Be Murder*, *The Cuckoo Clock of Doom*, or *Revenge of the Lawn Gnomes* completely seriously—but there's no message to be learned.

And most appealing of all, there's not necessary a "happy ever after" ending. Good does not always vanquish evil, and if it does, then evil might still be lurking around ready for a sequel. In *The Werewolf of Fever Swamp*, the hero is turned into a werewolf by his best friend; the moon is rising as the book ends. Book heroes are threatened by aliens, monsters, and villains on the final pages. The twist endings are outrageously unpredictable, and friends and parents often *very* different than readers thing.

Dig That Cool Art

Also contributing to the books' success is the bright but eerie artwork splashed across each cover. With only a few exceptions, they're the work of illustrator Tim Jacobus.

In an interview on the Web site *The Bumps* (<http://members.aol.com/TheBump/>), Jacobus explains that only four Goosebumps books were initially planned. He illustrated the covers for books #1, #3, and #4. The second cover was painted by an artist named Jim Theisen. But because of Jacobus's style and use of colors, he's continued to be the cover illustrator. The only other cover he hasn't painted was #12 *Be Careful What You Wish for...*; he was on vacation for that one.

To decide on a cover image, Jacobus gets an outline of an upcoming book and submits three sketches to Scholastic. Once the image is nailed down, it takes Jacobus four or five days to paint the cover.

Jacobus's favorites of his illustrations are *The Blob That Ate Everyone* and *Egg Monsters from Mars*.

TV and More

Nowadays, Goosebumps merchandise includes everything from notebooks to toys. Two additional series, R.L. Stine's *Ghosts of Fear Street* and *Give Yourself Goosebumps*, are also on shelves.

One of the most successful ventures is the Goosebumps Fox Kids TV show, one of the most-watched children's shows since its debut in 1995.



The first episode, “The Haunted Mask,” was aired during prime time just before Halloween. (In the third season of the series, an episode will be based on *One Day at HorrorLand*.)

Based on Goosebumps #11 (book #36 was a sequel), “The Haunted Mask” is about a timid girl who dreams of scaring the friends who are always making her scream. She buys a super-scary Halloween mask from a mysterious store. Her wishes come true: the mask really frightens all her friends. The mask changes her, too, making her meaner and giving her violent thoughts. And when it comes time to remove the mask, it just doesn’t want to come off.

And Stine’s not stopping with the youngster market. His first adult novel, *Superstitious* was published—when else?—just before Halloween.

DreamWorks Arrives

With no other worlds to vanquish, Goosebumps entered the multimedia world. DreamWorks Interactive and Microsoft Corp. announced a joint venture during the Electronic Entertainment Expo (E3) in Los Angeles in May 1996. At the time, *Business Week* magazine called Goosebumps—which was announced along with the *Neverhood* and two edutainment titles—as “best bet for a continuing series.”

And now that the game is out, that still sounds like a good bet.

Goosebumps: Escape from HorrorLand® is a game that gives its audience credit not only for intelligence, but also for knowing a heck of a lot about computer games. No cheesy shortcuts were taken in developing the game, and the plot holds together. It’s hard, but not hard enough to be frustrating. Even the acting’s good—certainly not the case with all computer games—although what do you expect when DreamWorks hired the likes of Jeff Goldblum and Isabella Rossellini?

And the game has some shocks, too, although maybe not as many as the game designers would have liked. According to *The New York Times*, the game might have had a very different feel—and rating—if Deborah Forte, a senior vice president of Scholastic and head of Scholastic Productions, hadn’t rejected a plot line that would have included a decapitation. “[Characters] can disappear,” she said. “But they can’t die.”

Of course, not dying is practically always a benefit for someone playing a graphic adventure.



The Story Up Until Now

Escape from HorrorLand is based on Goosebumps #16, *One Day at HorrorLand*. In that book, the Morris family—Mom, Dad, Lizzy, and Luke—and Luke's best friend Clay are taking a car trip to Zoo Gardens Theme Park. But they become hopelessly lost in a particularly barren area in the desert, with no gas or food in sight.

Tired, hungry, and low on gas, they see a sign for HorrorLand, "Where Nightmares Come to Life." No sooner have they parked and entered the gates when their car explodes in the parking lot! A costumed attendant (called a Horror) tells them not to worry. "We'll take care of you," he says.

Now they're stuck in the strangest amusement park that any of them have ever seen. Even more strange, HorrorLand has no phones. Stuck means *stuck*.

They all enter Werewolf Village, where howls fill the air. The adults go off to try to find a way home while the kids "enjoy" the sights. A Horror walks by bobbing "a very real-looking human head" like a yo-yo. Throughout the park they see tired-looking families and crying children. Vendors sell such delectables as black ice cream.

The first ride that Lizzy, Luke, and Clay try out is the Doom Slide ("Will You Be the One to Slide Forever?"). Each youngster picks a different chute—they're numbered 1-10) to slide down. Lizzy's and Luke's rides seem to last an unusually long time. They meet at the bottom of their slides, but Clay is nowhere to be found.

They bravely decide to follow him down Slide #10. This ride truly seems to last forever, and they actually have to slide through flames to reach the bottom!

Luckily, they land uncharred in Doom ("Population: 0 Humans"). And Clay is waiting for them. This area of HorrorLand is like an arcade, with signs pointing to Horror Rapids and the Hall of Mirrors. They choose the latter, despite the posted warning ("No One May Ever See You Again").

Before long, they realize that the halls of mirrors have become glass rooms. They each become trapped in a clear booth that gradually begins shrinking, threatening to squash them into little cubes. Just as breathing becomes impossible, the floors of their booths fall out, and the three land back outside.

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As they begin to search for Mr. and Mrs. Morris, the kids are threatened by tree snakes and hissing statues. Then they reach the Bat Barn. Bats give Lizzy the creeps, but she goes inside anyway—and immediately regrets her decision. The barn doors slam shut, trapping them in darkness. And the fluttering begins.

Dozens of bats fill the darkness, and Lizzy, Luke, and Clay can feel them brushing against their cheeks. A bat gets caught in Lizzy's hair, and she's really starting to panic when sunlight suddenly fills the barn and the bats vanish.

Things go from bad to worse when a Horror tells them that Mr. and Mrs. Morris have left without them. They refuse to believe it, however, and finally track down the adults. They decide to try one final amusement, the Coffin Ride ("A Relaxing Float to the Grave"), which should lead back to the HorrorLand entrance.

But this ride, too, turns into another terror-filled "amusement." The coffins slam shut, and they all are trapped in absolute darkness. Spiders or ants begin crawling up their legs, and they can't move into positions to swat them. Everyone starts to panic, and Lizzy can hear her mother screaming.

The Coffin Ride finally ends, and they find themselves back at the HorrorLand gates. But the area is deserted, and the gates are shut, locking them in. They turn, dejectedly, from the gates, only to find themselves surrounded by hundreds of Horrors.

It turns out that they all have been appearing on HorrorLand Hidden Camera, the most popular show on the Monster Channel. Relieved at the news, the tired group agrees to go on one final Obstacle Course before leaving HorrorLand.

They survive, barely, but are terrified when they discover that the Horrors aren't just people in costumes, but actual monsters. Monsters who want them dead. They weren't supposed to have survived the Obstacle Course, so now they'll have to die a different way.

Taken to a purple pond, the party is given two choices: jump in or get pushed. Things look hopeless when Lizzy finally remembers the "No Pinching" signs posted throughout HorrorLand. She gives the Horror closest to her a good pinch, and the monster deflates like a balloon. Her family sees her remarkable discovery and starts pinching away.

They deflate enough Horrors to make their escape, and the Morris and Clay pile on to a HorrorLand bus and skid out of the parking lot.

INTRODUCTION: LET THE SHIVERS BEGIN



It's an exhausted but grateful crew that pulls into the Morris's driveway late that night. Their fears are quickly rekindled when they find a Horror clinging to the back of the bus. But the creature holds out his green hand. "We forgot to give you your free passes for next year."

And now, it's your turn—time for the inside tour of Goosebumps: Escape from HorrorLand.

Chapter One



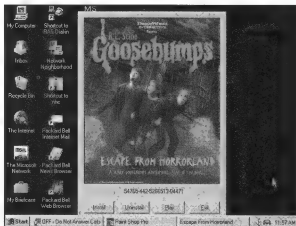
GETTING GOOSEBUMPS

Sheesh! Just when you're ready for a good scare, you have to deal with a bunch of technical stuff. Before you can enjoy the thrills and chills of *Goosebumps: Escape from HorrorLand*, you've got to get the game up and running.

And although it's pretty much a plug-and-play game, here's a little guidance in case you're running into any problems. We've outlined the installation process, covered some troubleshooting, and provided a brief outline for the game itself. Before diving into details, here's one word of advice: Have fun with the game and remember—you may not want to play in a dark room!

Setting Up Shop

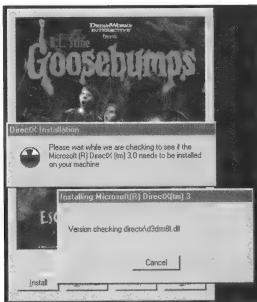
Naturally, the first thing you'll want to do with your new copy of *Goosebumps: Escape from HorrorLand* is to install it on your computer and start playing. So start at the very beginning and turn on your computer. Once Windows 95 is ready, load the *Goosebumps* Disc 1. Provided you have AutoRun enabled, a large *Goosebumps* "install" screen appears. Otherwise, double-click My Computer, double-click the entry for your CD-ROM drive, double-click *Setup.exe*, and then simply follow the instructions posted on your screen.



Your first glimpse of the friends you've been drafted to help is in the introduction screen, the launchpad for installation and play options.

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The latest DirectX drivers will ensure that your system gets the most out of the game.

Most of the introductory screen is comprised of a picture of Luke, Clay, and Lizzy—mouths open in terror—standing on the streets of Vampire Village. Directly beneath this picture is the Product ID number, its 20 digits (divvied up into four sets of numbers) posted in a small window. You need to keep this ID number handy (it's a good idea to make a written note of it) for future reference, on the off-chance that you need to report a problem with the software.

The bottom portion of the introductory screen shows four point-and-click buttons: Install, Uninstall, Play, and Exit. These buttons are self-explanatory, although later we pick up additional information about them through the product's Readme file.

Click on Install...and wait.

Painless Operation

Don't be alarmed if you next see a box displaying the international symbol for radiation. This simply indicates a check by the software to see if your system has Microsoft DirectX 3.0 already installed.

If your computer doesn't have DirectX, it takes only a few seconds for the program to load. After it finishes, you might see another box, one containing this advice: "Replace existing display drivers with DirectX drivers."

Goosebumps was designed to maximize the display and sound capabilities of your machine, and the DirectX drivers ensure that the game performs at its best. These drivers were developed well after the introduction of Windows 95—as a result, DirectX brings optimal performance to game play and performance. So by all means, opt for the DirectX installation if it's not already on your machine. The replacement driver installation is quick and painless.



Finding a New Home

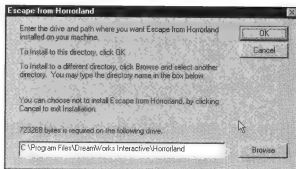
The two-disc *Escape from HorrorLand* is a big game in terms of amount of data—primarily because of the extensive use of video, detailed graphics, and digital sound. It's so large, in fact, that it's going to be necessary that you install only parts of it. The Setup Installation box is where you determine the location of the *Goosebumps* files to be stored on your hard drive.

The box automatically displays a directory destination in a small window. This is the selection the software would choose. It's the most logical choice, although it's really a suggestion. You probably see C:\Program Files\DreamWorks Interactive\HorrorLand. If you think you can easily remember this name and location, click "OK" for this choice. On the other hand, you may have some reason for wanting to place the files under a different directory name. If so, type in the destination and click "OK." (You can also click "Browse" and search for a suitable directory already created, or click "Exit" to cancel the installation process.)

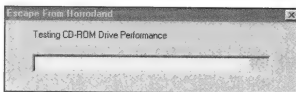
Unless you send the new files to an existing directory, the destination won't be created. A box appears on screen, informing you that the new destination directory is about to be created.

Speed Trials

During the installation process, *Escape from HorrorLand*'s diagnostic files are running a series of tests to make sure your system has all the tools it needs to be able to run the game properly. If your computer is more than a year or two old,



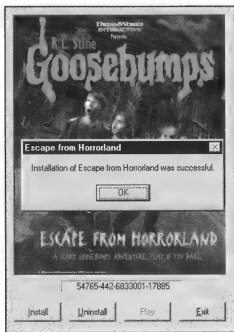
You make your installation choice with this dialogue box. You can choose the default directory, or reroute the game files wherever you wish.



*You need to have at least a 4X CD-ROM drive to run *Escape from HorrorLand*.*

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Click OK and play...

you might find yourself the recipient of another message box, this one informing you of what you likely already know—that your CD-ROM drive isn't fast enough to run the game for proper enjoyment (i.e., with at least a quad-speed, or 4X, CD-ROM drive). It's important to note that this warning doesn't mean you can't run the program if your CD-ROM drive is anything less than a 4X model. It does imply, however, that the game won't run as smoothly or quickly (which may create a problem understanding some of the video portions because of choppy pictures). As for this box, there's no option for input. All you can do is accept its warning (by clicking "OK").

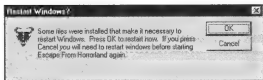
Finally, you get one last notice—a box telling you that the installation was a success and you're ready to play. Of course, there is one other thing (there's always one other thing). If you added new drivers or other types of files, you'll likely have to

restart your computer so Windows 95 can record and implement these changes. This last setup box closes down and restarts Windows 95 for you.

Mysteries of the Readme File

Once Windows restarts, wait for the main screen to appear before clicking on the Start button at the bottom-left corner of the screen. Hold down your

mouse's left button while sliding the cursor up to Programs. From here, slide the cursor laterally over to the column containing the DreamWorks folder (we're assuming, of course, that you chose the game's default



...just as soon as you restart Windows.



installation option rather than placing the game's files in a directory of your own choosing).

Two items are listed in the folder—one named *Escape from HorrorLand* (for launching the program) and the listed as the *Escape from HorrorLand* Readme file. Your natural inclination, of course, is to click the red-horned HorrorLand icon, bypassing that boring reading experience for the real thing. Since you're probably a bit anxious to start playing, here's a brief summary of what types of information are found in the Readme file.

After all, you may need to get your hands on some of this information, especially if you experienced any problems during installation.

The Abridged Version

The Readme file includes the phone number for DreamWorks Interactive's Product Support Line—206/635-7134. You can call Monday through Friday, 8 a.m. to 6 p.m., and Saturday, 9 a.m. to 3 p.m., Pacific Standard Time. The DreamWorks' Web site, where you can send email to the publisher, is at <http://www.dreamworksgames.com>.

This file is also where you find a list of system requirements. Look at it carefully. You want to make sure your computer system has all the memory and software it needs to run the game as it's meant to be run. (You're alerted during installation if it doesn't.)

The Performance Tips offer advice about making sure that Windows 95 is running at peak performance and that you're using the correct video card settings.

There's also a thorough list of troubleshooting tips set up in a question-answer form. This is where you find the answers if you're having trouble with your CD-ROM drive, you have distorted sound, or the video flashes and skips.

Game Interface

DreamWorks Interactive recommends playing the game with a Microsoft-compatible mouse. You can try a joystick or keyboard controls if you wish, but remember that DreamWorks *designed* the game and has a pretty good idea of what's good for you.

Keyboard controls can occasionally come in handy, especially during the maze-exploration sequences. They provide control that's just a bit tighter.

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The on-screen interface for this game is a hand which points to the left or right to move to another screen, grasps items you can pick up, searches other objects for tokens and the like. It's also handy for shoving torches into the faces of long-dead mummies.

Moving Around

Above ground, while you're walking around in the HorrorLand amusement park, you usually have a 360-degree view of each area, and you might be able to explore four or more buildings or paths in that circle. When it comes time to search, however, you go in for a closeup and can move either forward, backward, left, or right. All the action is shown from a first-person point of view—you see what your character sees.

You have a first-person view in the underground mazes, too, but these are all set up on a grid. You can get that 360-degree view, but it's more than likely going to shove your nose right up against the stone walls of the corridor. Again, you move forward, backward, left, or right—all depending on where the openings are in the walls surrounding you.



The inventory screen resides permanently under the play screen. Drop your cursor to the bottom of the game screen to bring it into view.

Inventory

What graphic adventure doesn't have an inventory? In *Escape from HorrorLand*, you develop a very satisfying fanny pack worth of stuff. In addition to fairly standard fare—tokens, hammers, and the like—you also end up snagging eerie items such as a cockroach, a mummy's hand, and the glowing Ring of Ra.

Many graphic adventures ask you to access your inventory by pressing a hot-key combination (CTRL-I, for example, is commonly used) or by pressing an ever-present Inventory icon residing in the corner of the screen. Not so with this



game—it's much simpler. You just move the cursor down toward the bottom of the game screen, and your inventory screen—complete with its green fanny pack outline—is shown in its permanent residence.

You place items from the game into your inventory simply by clicking on them, and then, when the hand icon is shown grasping an item, you move it to the inventory screen by dragging it and clicking again to release it. You can arrange the inventory items in whatever positions you like. Using inventory items is just as easy as acquiring them: scroll down with your mouse to the bottom of the screen until you see your fanny pack, point to the item you wish to use with your hand icon, click on it, and then move the hand icon holding the item back up to the play screen.

There are some items in the game that you can pick up but not add to your inventory. When you encounter this kind of restriction, it's important to realize that this is actually an important clue. These items must be used in the location or screen in which you found them. For example—and this is our example and doesn't happen in the game—say you've run across a bag of monkey chow. You can pick it up, and it's shown being manipulated by the hand icon. But you can't drag it down to the inventory screen. If you leave the room, the chow returns to the cabinet where you found it. That's your hint that hidden somewhere in that room is a hungry monkey, or maybe a monkey that needs to be lured somewhere else.

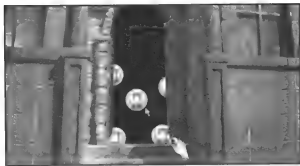
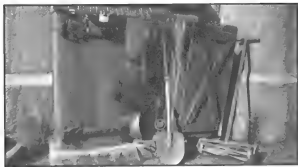
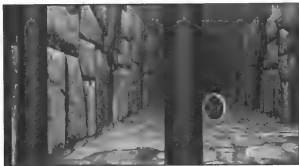
So You Want a Perfect Score

In many graphic adventures, you chart your progress by building up strength points or by increasing riches. In *Escape from HorrorLand*, you grab tokens. A lot of tokens. There are actually 777 of them scattered throughout the game. The only way to get a perfect score is not only to find every single one of them, but also to avoid losing any of them. You can lose tokens by taking damage points (every knife nick or mummy maul costs you) or by spending them to obtain hints (either by dropping them in the Riddle Wall or reading the trading cards).

You can get avoid the latter predicament by saving your game before you obtain a hint and then reloading the saved game afterwards. But it's darn hard—nearly impossible, in fact—to play *Escape from HorrorLand* and not get hit. There are doors hiding vicious bats. Werewolves with sharpened claws lurking in the bushes. An octopus with a yen for human flesh.

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You can find tokens throughout the mazes or hidden in, on, or around objects you're searching.

One of the reasons that *Escape from HorrorLand* has such good replay value is that it because of its inherent challenge to get the greatest number of tokens—try to top your own (or a friend's) total. There's another good reason you might want to play again. You can win the entire game without ever stepping into a maze. For a real challenge, try to beat and trap the beasts that live in the maze. This is a serious test of cunning and dexterity.

Tokens

HorrorLand is just chockfull of tokens. They're hidden in lamp posts, scattered across paintings, and lurking in drawers. To get the most out of the game, you really need to explore every dark and scary corner—and that means the corners of the mazes, too.

You enter the different mazes that run underneath *HorrorLand* by dropping into trash cans (in one case, it's a bucket). The mazes are a treasure trove of tokens—they literally line the passageways. But there's a catch: you can only get credit for the tokens in

a maze after you've found every single one in that maze.

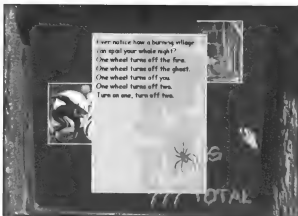
In other words, let's say you've explored every passageway and have collected 75 tokens. You can see what must be the final token just ahead. But suddenly a beast grabs you. Zip! You find yourself back outside the trash can, and you haven't received credit for even one token. It's a major bummer.

On the other hand, once you've heard the sound of the chime, which indicates that you've picked up the final token, in that maze, you can't lose your booty—no matter what happens next.

Trading Cards

As another way to chart your progress, the game includes ten trading cards, which are scattered throughout the different areas of HorrorLand. These are bright rectangles showing artwork from popular Goosebumps books such as *A Night in Terror Tower* or *Monster Blood II*—that you can find during your searches. Most are in plain sight, taking only a closeup view to discover. But a couple are a little more cleverly hidden.

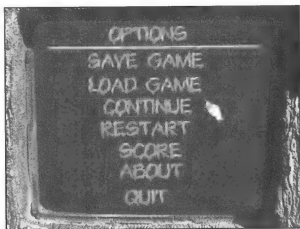
These cards aren't just for show. They provide the best hints you'll get about game play. The Riddle Wall provides as many insults as practical tips.



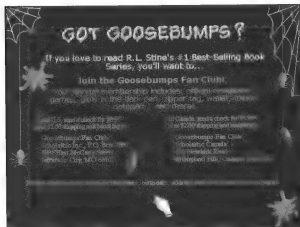
Trading cards are found evenly scattered throughout HorrorLand. Go to *Score* on the *Options* screen to count them up and read their hints.

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You control the entire game from the Options screen. Just press Escape to access it.



Find information on the Goosebumps fan club by clicking on About on the Options screen.

and the Horror named Stump, too, hides everything in cryptic rhyme. The trading-card hints aren't straightforward directions; they require only a little puzzling out on your part. The only problem you might have with these cards is that when you read them, the clues may prove cryptic because the situations they describe or allude to haven't yet occurred.

Trading cards disappear when you touch them, but you can access them by going to the Options screen and clicking on Score. There are place holders there for all ten cards, and you can see your total number of tokens as well. Remember that it costs one token to read a card.

Controls

The game controls for Escape from HorrorLand couldn't have been designed any easier. You don't have to worry about hot keys, function keys, or unintelligible icons. Want to do something? Press the Escape key to bring up the Options screen, from which every choice is activated.

As you can see, there aren't as many choices in Escape from HorrorLand as in other games. You can't turn off (or regulate the volume of) the music or sound effects. You can't choose

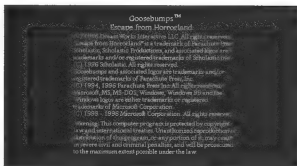
high-resolution or low-resolution graphics. But all of the basic functions you really need are found on the Options screen—saving a game, loading a game, restarting the whole adventure, obtaining your score, or quitting. You can also access the game credits—both technical (screenwriter, programmers, game testers, etc.) and acting (just who did play that scarecrow?). The information for joining the Goosebumps fan club is also found by choosing About (in addition to the game manual).

Oh, yeah. There are a couple of other controls that aren't on the Options screen. To bypass the title screen and advance straight to the Options screen, press Escape at the trademark information screen. And to skip any video sequence, press the space bar.

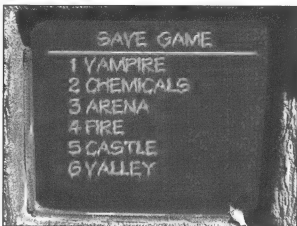
Saving and Loading Games

Want to know the absolute worst thing about a really good game? Well, in *Escape from HorrorLand*, you have only six save-game slots. Six. Count 'em.

OK, it's not particularly long game, and there's not much chance of your missing something and having to backtrack. You can't die in the game, so you never have to



Skip right to the Options screen by pressing the Escape button when you see this trademark information.



*The six save-game slots in *Escape from HorrorLand* mean that you can save about one game in each of the unique HorrorLand areas.*



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worry about losing a ton of progress because you took way too many spider bites. But for peace of mind, if nothing else, a graphic adventure should give you at least ten slots. And quite frankly, there's no real reason not to have unlimited slots for the nervous adventurer.

However, you have only six, so you have to exercise a little strategy. Go ahead and save after key events or hard-earned fights. For example, if you've just completed a truly wicked maze, by all means save the game. But don't save *over* that game until you're absolutely sure you're not going to, for instance, have to use the exit you uncovered while in that maze.

To save a game, press Escape to go to the Options screen, and click on Save. The six slots will appear. You can call the saved games anything you wish, although you're limited to ten characters. When you've named your game, press Enter to return to the Options screen. Now you can choose either Continue to go back to playing or Quit to exit the game.

To save a game once all six slots have been filled, you must choose which game you wish to overwrite. Click on it, and a message will ask if you want to overwrite the old saved game. Click on OK, and the slot goes blank, letting you name your new saved game.

To load a game, go to the Options screen and click on Load. Choose the saved game you wish to play and click on it. The game loads automatically and returns you to the action where you left off.

Chapter Two



WEREWOLF VILLAGE

As Lizzy's fond of pointing out, she's the *calm* one in the Morris family. So when a panicked Lizzy tracks you down on a seemingly quiet evening, you know something big is going down.

You actually see Scooter—the Morris's pooch—before you see Lizzy. The dog's mouth has a firm grip on some glowing green paper. You reach down to grab it away from Scooter, but then Lizzy pulls up on her bike.

You haven't seen Lizzy this pale since she and her brother Luke told you about HorrorLand—the amusement park where the whole Morris family and Luke's best friend Clay were almost wiped out last year. That story sounded so absurd that you wouldn't have believed it if Luke alone had told you. After all, he's the master of dumb jokes and pranks.

No, it was Lizzy's seriousness that made you believe there actually was a HorrorLand park, and that no one had ever escaped from it alive until the Morris family did—barely. Now, looking at Lizzy's ashen face, you instinctively know that somehow the HorrorLand misadventures haven't ended.

Journey to HorrorLand

Lizzy has hunted you down because she needs your help. Her parents are out, and she's been baby-sitting Luke and his buddy Clay—who was also on hand for the nightmare that began in the book *One Day at HorrorLand*—but the innocent job has turned into something far more sinister.

At the end of *One Day at HorrorLand*, one of the amusement-park Horrors gave the Morrisses four free admission tickets to the park. Those tickets had been on top of Clay's dresser. But now two of them are missing—and so are Luke and Clay. Scooter has the other two in his mouth, and they're glowing a sickly green.

With more than a little urgency, you follow Lizzy and Scooter back to the Morris house, where her worst fears are realized. The air is quiet and still...until

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After a burst of light, you and Lizzy find yourselves sucked inside the Morris house and on your way to HorrorLand.



The boys are trapped in the stockade. You need to locate a key before you can release them.

a blinding white light fills the house and a terrified Lizzy is sucked into it. You turn and try to run, but the light captures you as well.

The two of you float briefly in a blue haze. You can see Lizzy and hear her screaming and calling out, but you can't reach her. Then, as suddenly as the light captured you, the two of you are dumped out into an eerie village.

Lizzy has certainly been here before. This is Werewolf Village, one of the "attractions" in the HorrorLand amusement park.

Full moon. Werewolf Village. Not a great combination. You're starting to hum "Bad Moon Rising" to yourself when you hear a cry. "Hey! How about a little help over here!"

Lizzy cries "Oh, no!" and runs to the left corner of the

creaky town. It's Luke and Clay, all right, but they're locked up tight in the stockade. It turns out that they were transported to HorrorLand when Luke touched the cursed tickets as they sat, glowing, on his dresser.

The stockades are locked tight, and Luke tells you to start looking for a key. Although the cries of nearby wolves seem to be getting ever closer, you stay calm enough to conduct a thorough search of the village. After all, in addition to finding the key, you might also discover a way back home!

Most of Werewolf Village is built around a central plaza, making it pretty easy to explore. The fire department and a trash can are directly opposite the stockade, but to the left is the town plaza. You move in that direction.

CHAPTER TWO: WEREWOLF VILLAGE



As you stand in the center of the plaza, you can turn around slowly and see almost everything the town has to offer. To the left, nearest the stockade, is a face as large as a door with glowing red eyes. Even with growing howls of nearby wolves, you can hear the face moaning. A toy store is located next door, and then some arches with a hay wagon parked in front.

To the right of the arches are a house with a large white plant outside, a small shed behind a water fountain, the Full Moon Cafe, the Butcher Shop, and the Souvenir Shop. A well is just in front of the Souvenir Shop, and a trash can is farther to the right, near a white monitor labeled "HorrorLand."

As a member of the TV Generation, you naturally start at the video screen. Click on it, and a woman (stand-up comedienne Judy Tenuda) introduces herself as Hannah Black. She's evidently head of the HorrorLand welcome wagon. After telling you what treasures you can find in the Souvenir Shop, the video ends, leaving you with a map of HorrorLand—complete with a "You Are Here" indicator arrow.

You can see by the map that you're in Werewolf Village. To the west is HorrorLand Plaza and the Horror Arcade. To the northwest is Doom and Dracula's Castle. North is Devil's Island and the Valley of the Lost Kings. And to the east is the Monster Mall and what looks like the all-important exit.



Dark and eerie Werewolf Village is made up of small shops you must explore.



After listening to Hannah Black ramble on about Werewolf Village (you can press the Escape key to bypass her), you receive this map of HorrorLand.

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Now that you have a sense of both HorrorLand and Werewolf Village, you can start to explore in detail. You find out two things fairly quickly. First of all, Werewolf Village seems to be filled with little gold tokens. And secondly, there's more to HorrorLand trash cans than meets the eye.

A-Mazing Tips

Throughout Escape from HorrorLand, you find these tokens, which feature a guy on one side (you later learn he's Madison Storm) and the Horrorland logo on the other. Search every nook and cranny to uncover them. While most are only slightly hidden from view, they're easily accessible after a close-up view or the click of a well-placed mouse pointer. A few are a little more difficult to obtain. You grab the tokens by clicking on them; they then go into your inventory fanny pack. You can access your inventory by moving the cursor down the screen until the green pack comes into view.

In the course of the game you can collect up to 777 tokens. But you can

Warning: *You can't save your game once you're inside a maze. If you press the Escape key to reach the Options screen, you instead end up standing outside the trash can, losing any progress you've made.*

lose tokens, too. Specifically, you lose one token by obtaining a hint from the Riddle Wall or by reading a trading-card hint (more on both later). You also lose tokens any time you're injured. The damage points range from one token (for spider bites or knife scratches) to six or more (for wolf slashes or mummy gouges).

The best place to pick up tokens is in the mazes, which you can enter through the numerous trash cans found in each area. Maps to the mazes (which link all the areas of HorrorLand) are found at two places within the game, or by looking at Appendix A in the back of this book.

The maze sequences are played in first-person perspective style as in the



The underground mazes are filled with tokens. But you don't get credit for any of them until you've picked up every one.

CHAPTER TWO: WEREWOLF VILLAGE

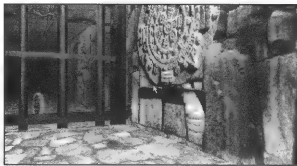


games Doom and Quake (you may find them easier to navigate with the keyboard than with a mouse). You just need to run over the tokens to pick them up. Certain areas are barred by large metal grates. You open these by touching large stone seals carved into the rock walls. At the base of the seal is a hand. An open right hand indicates an open grate. A closed left hand means the grate is closed. Not all the seals are located directly beside the grates they control, but most of them are.

The mazes also contain exits to other areas of HorrorLand. Each outlet is marked by a blue-and-white Exit sign, along with another sign indicating the location, such as Vampire Village or Valley of the Lost Kings.

There are a couple of catches to the mazes, though: Tokens are plentiful, but they're difficult to win. You must find every token in a maze before you get credit for a single one. A small chime sounds as you pick up the final token.

The other catch is that the mazes are teeming with snarling red beasts with enormous fangs. Sometimes you can outrun these beasts, sometimes you can outsmart them and trap them in cages, and sometimes they get the best of *you*. One touch from a beast sends you back outside the trash can you last entered, and you lose all the tokens you've picked up (unless you've already found them all).



Open the grates inside the mazes by pressing stone seals built carved into the walls.



This is the best view you can have of a maze beast—safely behind bars. If you see one heading toward you, however, you can sometimes elude it by standing motionless right up against a wall. Sometimes.

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It's possible to complete Escape from HorrorLand without finishing any of these mazes. You can skip them if you wish, or use them to make replaying the game more challenging.

The Butcher Shop

As you move toward the Souvenir Shop that Hannah Black raved about in the HorrorLand video, stop at the trash can if you feel like trying out a maze. If not, move to the nearby well. A cool drink of water might be just the pick-me-up you need. But when you click on the water, a wolf growls at you. Maybe you're not that thirsty after all. Still, you get a token just for checking.

Alas, the Souvenir Shop is not to be, either. It's closed—you can hear bats flutter when you click on the front door, but it won't open. Well, if you can't

buy eerie knickknacks, at least you can get some beef. The Butcher Shop is right next door.

The hinges on the front door squeal as you walk into the meat market. You can hear water dripping from inside. The place isn't exactly going to pass its next health-code inspection with flying colors. The interior is dark and dirty, with huge slabs of beef hanging from hooks just inside the front door.

The meat in the place looks old enough to walk on its own—and, in fact, a steak is already inching across the floorboards. If you take a closer look, you can see the reason: ants are transporting their feast to some unseen anthill. Grab the steak and move it into your inventory.



The Butcher Shop isn't the cleanest place in the world—the bugs are so bold that they're crawling off with the meat.



As you search the rest of the Butcher Shop, you can move aside a hunk of swinging meat to get a token. And checking out the jars on the counter—appetizingly labeled Blood 'n Guts—reveals another token. You can pick up another steak from the meat under the counter, but it just replaces the one already in your inventory. Only one to a customer, please.

Huge meat cleavers are hanging near the end of the counter. If you click on them, one comes flying toward your face, but it doesn't injure you.

A door to the far left opens to reveal a refrigerated meat locker. You can't go in—but why would you want to with all those eyes staring back at you? Maybe it's time to beat a hasty retreat.

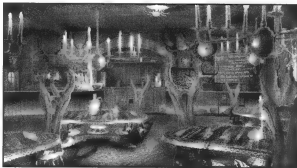
Full Moon Cafe

You'd think the Full Moon Cafe would be rocking at this time of night, but it, like every other spot in Werewolf Village, is deserted. The place is ruggedly decorated, with chairs made of antlers and horns. Stuffed animal heads are mounted on the walls.

It's a cluttered room with some 16 tokens to find, but not too many other secrets. Certainly, the place has some of the boldest cockroaches known to man. Forget scuttling along the baseboards—these suckers crawl right across your computer monitor. You try to smash one of them, but end up picking it up instead. You add it to your inventory. Again, you can get only one. If you try to pick up an additional bug, it replaces the one already tickling you through your fanny pack.

On the far right is a piano. Sure, you're looking for keys, but not this kind. These ivory keys don't reveal any clues about freeing Luke and Clay from the stockade. However, there's a small stack of tokens on a barrel just to the left of the piano.

A picture above the barrel shows a man holding a dead deer, while a ferocious wolf lurks just behind him. A boar



A token trove awaits inside the Full Moon Cafe.

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head mounted on the wall makes a threatening snort when you click on it. A vividly painted mask on the same wall has two tokens over the eyes. An amazing altarpiece is a little farther along. Its mirror—like all of those in Werewolf Village—has been smashed, but it and the wall behind it are covered with combs and offering bowls.

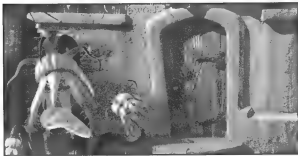
Search the other artifacts until you come to the chalkboard menu. The dinner fare isn't very appetizing, ranging from blood pudding and finger sandwiches to scrambled brains and tongue salad. You can add your own entrees. Click on the chalk tray to get a piece of chalk with which you can draw.

The stove is to the left of the chalkboard and woodpile. The stove holds a token, but the wood-burning fire can injure you if you get too close. There's a door beyond the stove, but you can't open it. A mounted fish on the wall holds



a token, as does a large tapestry showing a werewolf captured by soldiers. Another token is hidden in the ear of a statue leaning against the wall to the far right.

Don't forget to check the furniture before you leave the cafe. A token is cleverly hidden on one table next to a couple of wine bottles.



Each time the plant bites you, it takes a token from your inventory. But feed it a steak, and it will be too busy munching to bother with your scrawny flesh.

The Wolfden

You can't just walk into the Wolfden as you could the cafe and Butcher Shop. A plant with large white blooms is blocking your way. No problem, you say? Think again. Take one step too far, and the plant takes a bite out of you, costing you a token.

Obviously the vegetation around here doesn't exist solely



on rainwater. This one, like the one in *Little Shop of Horrors*, wants blood.

Luckily, you can provide flesh that's not your own. You have two choices in your inventory. The plant takes the cockroach, but evidently a single bug is too meager. Try the steak instead. The grateful greenery starts munching, and you're free to enter the house. (Either before feeding the hungry plant or after exiting the Wolfden, be sure to examine the small shed to its right. It's not particularly well stocked—just a shovel, push-mower and a few other things are here, but you can grab a token that appears when you flick on the light.)

Once inside the Wolfden, you find all the comforts of home—if you're a man-eating werewolf without a care for cleanliness. On the far right is a door leading into another room. A scale and some hubcaps lie to the right of a paper-covered table. Three animal heads are mounted over the table. Moving counter-clockwise, you see a stove and then animal skins draped on the walls on either side of a door on the back wall.

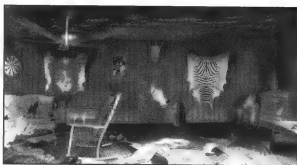
There's a sitting area to your left with some stuffed chairs and a loveseat. A bookshelf is in the corner. Check it out for some maps to the trash-can mazes.

A nice fire is burning in the fireplace, and you can hear it crackle and pop. When you take a closer look, you can also see a token, but—for now—it's way too hot to grab without burning yourself.

The Kitchen

Take the door to the far right and you enter the kitchen. It's just as cluttered as the living room, and just as hygienic as the Butcher Shop. You can hear water dripping and a distant knocking noise.

A spice rack located on the right-hand wall contains such savory ingredients as Death Pepper and Bones Salt. A table in the middle of the floor contains a sharp knife that cuts you if you get too close.



Despite its tantalizing decor, there's not as much to find in the Wolfden as you might expect.

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You learn some valuable information on the refrigerator door and pick up an inventory item as well.



To grab the token off the keg, entice the rat onto the floor with a little spilled liquid.

You can't reach anything on the stove, but the refrigerator is close enough to examine. Its door is covered with messages and magnets. One notice is of particular interest: it's a wanted poster for the Morris family that pays 10,000 tokens for their capture. It looks like Lizzy and Luke's trip back to HorrorLand was no accident! It's lucky their parents weren't home when those tickets started glowing.

Another note shows that the occupant of the house has his own ATM account at the local blood bank. You might want to remember his access code: 1313. A red horseshoe magnet is also yours for the taking. Inside the fridge a chilly token rests among the half-eaten remains of several meals.

Down by your feet is a keg with a token resting on top of it. You reach down—youch! A big hairy rat has just taken a chunk

out of your finger. Try for the token again, only this time turn on the keg first. The greedy rat starts lapping up the beverage, and the token is yours.

The Bedroom

The werewolf's bedroom is surprisingly small, but the guy probably doesn't spend a lot of time in here—at least when there's a full moon.

The place is covered with books, and portraits of the werewolf's family hang on the walls. To the right is a dressing table, its top covered with grooming products. A large canopy bed takes up most of the room. You take a

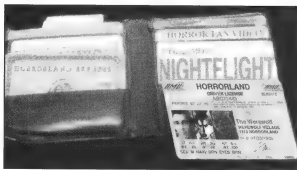
CHAPTER TWO: WEREWOLF VILLAGE



closer look at the sweet little teddy bear on the pillow, then jump back when its eyes start glowing red. You grab the werewolf trading card beside teddy, however. It reads, *Getting lost during those healthy, full moon jogs through the wooded countryside? Listen to Lizzy: she'll tell you which direction to turn. The same way every time.*

This is your first trading card. You can find ten in all, and they provide solid tips on completing the game (for the price of a token, of course). You can read the card by pressing Escape to go to the Options screen and checking your Score.

The werewolf's wallet has been flung on top of a dresser located against the wall to the left. His driver's license tells the whole story, with pictures of him in human, wolf, and werewolf form. Another Wanted poster of the Morris clan is pinned to the right of the dresser.



He may look young, but this werewolf was born in 1908!



Sorry, Curly!

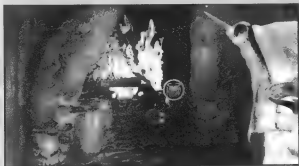
The Bathroom

Oops! You've obviously intruded on a private moment when you open the door on the far left. Another face familiar to Goosebumps readers is splish-splashing in the tub, and Curly lets loose with a powerful shriek when you're caught peeking.

Before you leave the Wolfden, try one more time to pick up the token in the fireplace.

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Elusive Tokens: *You now have everything you need to pick up the token from the hot fireplace. Just whip out the horseshoe magnet from your inventory and click on the token. Don't get too close to the flames—they can still sizzle your flesh.*

The Rest of the Village

Most of your search is now concluded, but there are a couple of corners you haven't yet checked.

Over by the arches and the hay wagon, you see a sign (and a token). "Welcome to Werewolf Village," it reads. "Do Not Feed the Werewolf. If You Can Help It."

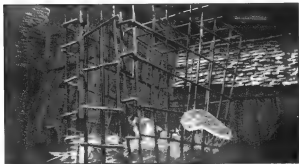
A closer look at the arches reveals stacks of crates on either side. A golden light shines up from behind the

stacks, but you can't move them to find the source.

A water fountain to the right of the arches looks promising—until you press the lever only to see green ooze shooting out. Looks like you're never going to get that drink of water. Grab the tokens on it and go.

Lizzy's examining the hay wagon when you walk over to it. She's the one who notices the wolf inside. It's a fairly quiet beast. You figure it wouldn't hurt to have a wolf on your side and trek back to the butcher shop for another steak (stopping at the cafe if you used your cockroach on the plant, too). The wolf takes the meat, but you don't exactly have a bonding moment.

The toy store window is beside an awning with a large wolf's head drawn on it. You



You don't win undying love by befriendng the pinned wolf—even if you feed it a steak.



can see a stack of tokens inside, but when you reach for them, a spider tags you. Ouch! Work out another way to snag the tokens.

The large stone head next to the toy store has been moaning the entire time you've explored the plaza. When you examine it, you see that it's a Riddle Wall. For the price of one token, you can get a hint about game play.

But here's a warning: The hint is rarely worth the token. You should use a token only if you're truly stuck, and then

don't be surprised if the verse you get is of no help whatsoever—something like “A true genius soars like flames in the sky. If brains were parachutes, you'd never fly.” Not exactly Shakespeare. And not exactly helpful.

If you want to see what the head has to say without risking any tokens, you can also save your game. Then put a token (or two or three) into the machine to hear some riddles. Once you've heard all the Riddle Wall has to say, you can reload your saved game. No tokens lost!

Your final stop in Werewolf Village is the stockade area. Luke and Clay are getting a little tired of standing around, but they don't have any additional clues to give you. Next to the stockade is a rickety staircase and shack, but you can't access either one. A sign is posted next to these structures, but some gross-looking moss or something is covering up the message.

Across from the stockades is the Fire Department. A “No Pinching” sign is posted outside, a reference to *One Day at HorrorLand* (pinching is how those Horrors were defeated).

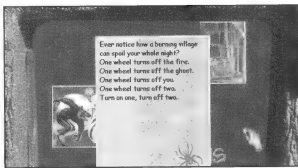
A trash can and spider-web encrusted window are to the left. Click on the window, and you hear a woman scream as a body is burned by flames. A closer look at the trash can reveals a bright orange and green trading card propped up against the can. Fans will recognize the book cover for *Monster Blood*.



Elusive Tokens: To get the tokens from the toy store, reach inside and click on the jack-in-the-box as the spider starts to come down. The jumping toy startles the spider just long enough for you to click on the tokens and beat a hasty retreat.

Goosebumps

ESCAPE FROM HORRORLAND



The second of the ten trading cards is found beside the Fire Department trash can. These cards are a lot more helpful than the cryptic Riddle Wall.



The fire truck gives you an important hint about Werewolf Village—although you might not realize it yet.

The trading card reads: *Ever notice how a burning village can spoil your whole night? One wheel turns off the fire. One wheel turns off the ghost. One wheel turns off you. One wheel turns off two. Turn on one, turn off two.*

For your final bit of exploration, open the door to the Fire Department. The fire truck inside has two tokens as headlights, and a license plate that reads ORORLAND. Clever, but nothing that's going to help free Luke and Clay.

You're now sadly aware that you're not going to find the key to their escape in Werewolf Village. It's time to take a closer look at that picket fence to the right of the Fire Department. The path leads into the woods. Giving the trapped boys one last look, you move down into the darkness.

Chapter Three



HORRORLAND PLAZA

The dark, heavily wooded path is spooky to the extreme. Fortunately, it's fairly short. In no time at all, you find yourself facing a movie theatre and trash can in a quiet town square. The only sound you hear is the chirp of crickets, so you've evidently left the werewolves behind.

Taking a look around, you see a grocery store to your left with a trash can in front of it. There's a museum across the way with another HorrorLand video machine and a trash can beside it.

A circular building is labeled Doom Slide—you remember Lizzy and Luke telling you about that from their last HorrorLand adventure. A sign on the path to your right points the way to the Bat Barn. Lizzy told you about *that*, too. She still has nightmares about the bat that got caught in her hair, although she isn't convinced it wasn't an elaborate special effect.

The Cinema and Grocery Store

Although you know finding Luke and Clay is important, you can't resist seeing what kinds of flicks they show in HorrorLand. And you know you made the right decision when you see a token and trading card waiting for you in the box office.

The Phantom of the Auditorium trading card reads: *What a bother. Security lasers, just when you were ready to borrow that scarab. Well, don't lose your head. The answer is shades closer than you think—if you make a clean sweep.*

Cryptic enough for ya?

Inside the theatre, you can see the HorrorLand equivalent of Mike and the 'Bots from "Mystery Science Theatre 3000" silhouetted against the screen. Now playing (and *always* playing) is the trailer for cult movie director Ed Wood's *Plan 9 from Outer Space*, usually considered the worst flick ever made.

Goosebumps

ESCAPE FROM HORRORLAND



The theatre may be playing a bad movie, but you get a trading card out of the deal.

After admiring the lumbering of Tor Johnson, the cape-work of Bela Lugosi, and slinkiness of Vampira, you step back outside.

H/L Grocery Store also turns out to be a bomb, with just a couple of tokens spinning on its locked door. You can, however, pick up a hammer leaning on the trash can. Hint: you can use the hammer to access a hidden Whack-a-Mole game.

The HorrorLand Museum

You remember Lizzy talking about a museum, too, from her earlier trip to HorrorLand. Only that place was called the Guillotine Museum. You wonder if it's the same place as you approach the crumbling staircase.

But before you go inside, you stop at the HorrorLand video monitor to see what Hannah Black has to say. Not much, as it turns out.

The museum displays are arranged in a large circle. Looking around, you can see paintings, sculptures, a guillotine (so it *is* the same place!), and an Egyptian exhibit.



Your patience with the HorrorLand videos depends on how much you like Hannah Black. Just don't expect a lot of valuable information.

You walk closer to the displays and turn up a treasure trove of tokens. The paintings all seem to be HorrorLand locales—the Wolfden, Main Street in Vampire Village, and Dracula's Castle. A large glass case is labeled Vampire Eyewear Through the Ages.

But of more interest to you are two video monitors. When you click on the right-hand monitor, you are introduced to Madison Storm,



the guy on the tokens (played by actor Robert Joy). As you listen to his taped conversation, you learn that the very tightly wound Storm is the creator of HorrorLand.

His greatest pleasure in the amusement park is hearing the tortured screams and unbridled shrieks of terrified visitors. The chocolate-loving scientist also talks about his cosmic Monster Attractor, an invention that brought a legion of werewolves, vampires, and mummies to his park. The left-hand monitor displays a diagram of the Monster Attractor.

Great. So now you know who's responsible for HorrorLand, but you're no closer to discovering an escape or to finding Luke and Clay.

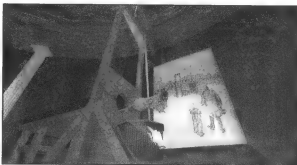
Getting the Scarab

Well, at least you can try to snag the scarab mentioned in the trading card. A closer examination of the Egyptian exhibit shows two large statues suspending the scarab in mid-air with lasers shooting from their eyes. You know you shouldn't, but you give it a try anyway: You stick your hand out to try to grab the scarab. Sssffff! You quickly pull back your burned hand.

Time for Plan B. There's another "exhibit" in the museum to which you haven't paid much attention. A mop and pail are leaning on the wall next to a trash can. You get a token if



The video gives you some information about HorrorLand creator Madison Storm—like the guy is totally nuts.



Presto! Changeo! A quick slice turns a mop into a breaking-and-entering tool.

Goosebumps

ESCAPE FROM HORRORLAND

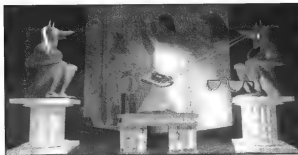
you click on the pail, but you can pick up the mop. However, if you're thinking about going to clean off the sign in Werewolf Village, don't. You can't add the mop to your inventory or carry it outside. Looks like you need to find a use for it here.

Nothing seems to happen as you try cleaning secret messages off the museum walls or paintings. But when you click on the guillotine, the mop does a Marie Antoinette impression and pops into place beneath the blade. Click on the machine again, and the mop is beheaded, leaving you with a cleanly cut stick.

This, too, you're unable to add to your inventory, so look for a way to use it inside the museum. Remember, the trading card mentioned "shades," so

move to the eyewear display. Click on the case with the stick, and it props up the glass far enough for you to pick up a couple of pairs of sunglasses to add to your inventory.

Now go back to the Egyptian exhibit. Click on each statue's head with a pair of sunglasses, and the laser show ends. You lose the sunglasses, but you can pick up the the scarab for your inventory.



To get the scarab, use the stick to prop open the eyewear case. Grab two pairs of shades, and put a pair on each of the statues guarding the scarab. Once the lasers have been blocked, grab the artifact.

The Doom Slide

Judging from their stories, Lizzy and Luke have mixed feelings about the Doom Slide. They admit that traveling through flames was terrifying, as was thinking that they were stuck on one of the slides forever. But on the other hand, they



readily admit that the slide was a really great ride.

As you approach the Doom Slide, you're greeted by a really ugly Horror named Stump (you run into him periodically for the rest of the game). He gives you pretty much the same warning your friends got the last time they were here: the worst that can happen is that your doom has been sealed. You ignore him and go inside.

The large rotunda is empty except for ten numbered slide entrances. Slides 8 and 10 are both closed. But you take a deep breath and climb on Slide 1. Zooom! You zip through a dark, narrow passage until you land...back in HorrorLand Plaza. The next slide leads back to the plaza as well. One by one you try them, but other than some dizziness, you don't get anything out of your trips.

Slide 1: HorrorLand Plaza, facing Bat Barn path

Slide 2: HorrorLand Plaza, facing cinema

Slide 3: HorrorLand Plaza, facing museum

Slide 4: HorrorLand Plaza, facing path to Werewolf Village

Slide 5: HorrorLand Plaza, facing Bat Barn path

Slide 6: HorrorLand Plaza, facing video monitor

Slide 7: HorrorLand Plaza,

facing Doom Slide

Slide 8: closed (later goes to
Valley of the Lost Kings)

Slide 9: into a maze

Slide 10: closed (later goes
to Vampire Village)

Reader Alert! *Those of you who have read One Day at HorrorLand might be wondering what has happened to the HorrorLand Arcade, where Lizzy, Luke, and Clay faced death in the Hall of Mirrors. Although the spot is listed on the HorrorLand map, it's not part of this game. Evidently it was going to be, but was cut at some point in the game's development.*

The Bat Barn

Lizzy meets you as you start down the path to the Bat Barn. After her previous experiences in this part of HorrorLand,



To get in the Bat Barn, you must not only discover the pumpkins' message, but also have them deliver the phrase in the correct order.

Goosebumps

ESCAPE FROM HONKOLAND

Spoiler! Mentally number the pumpkins that fit on one screen starting on the left side. The top row contains pumpkins 1-4, the second row 5-6, and the bottom row 7-11. Pumpkins 2, 3, 7, and 11 just blow big raspberries.

Pumpkin 1: "the"
Pumpkin 4: "scare"
Pumpkin 5: "walks"
Pumpkin 6: "crow"
Pumpkin 8: "night"
Pumpkin 9: "at"
Pumpkin 10: "mid"

Still don't get it? Try "The scarecrow walks at midnight."



Another trading card hints at bad times ahead for Lizzy.

until you stumble across the light switch. It's just to the left of straight ahead (about 11 o'clock). Once the light comes on, the bats are silenced and a back door is revealed.

The barn is disappointingly empty, with only a trash can to your right. But when you take a closer look, you see a trading card leaning against it.

you're not surprised when she refuses to go back.

You travel along the darkened path until the barn comes into view. In front of the barn is a scarecrow and a fence covered with carved pumpkins. The door to the barn is locked, and nothing happens when you click on the scarecrow.

The pumpkins, however, are another matter. Each one has something to say—even if it's just the "Blluuuwt" of a raspberry. But the jack-o-lanterns who talk are speaking in single syllables. Each one adds a syllable and keeps repeating it in a strange accent. Gradually, you realize that you can put the syllables together to form a

phrase. You have to click on the pumpkins in the correct order to get it, but if you make a mistake, you have to back up down the path and start over again. Hint: The phrase is the title of another R.L. Stine Goosebumps book.

Once you've brought the scarecrow to life, he threatens you (big surprise), and opens the door to the barn. You walk inside, where you're greeted by thousands of eyes staring back at you. Not a good sign.

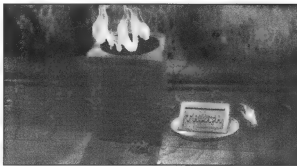
Click around in the dark



The scarecrow card (it's the book cover for *The Scarecrow Walks at Midnight*) reads: *OK. So you weren't always good at chemistry, and you like Lizzy better as a giant worm. You still need to change her back. Just think of Madison Storm's cold, cold heart. Br:*

Stepping out the barn's back door, you see a cemetery—just about the only typically scary locale that's been missing so far from HorrorLand—and two paths. To the left is the way to Vampire Village, and to the right is the Valley of the Lost Kings.

You're not sure whether or not you should go farther, especially since Lizzy is either in trouble or soon to be in danger. You make a half-hearted attempt to go to Vampire Village. A zombie-like tennis player rises from the cemetery and starts bashing you. That's it! It's back to the plaza for you.

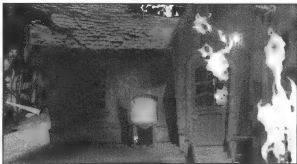


A burning maze entrance spells trouble for Werewolf Village.

The Fire

A quick trip back up the hill to HorrorLand Plaza, however, doesn't uncover anything new. Maybe there's a clue hidden in one of the mazes. But something strange is going on. Although you can still search the mazes leading from the grocery store and museum, the openings in the other trash cans are ablaze.

Lizzy's standing near the path to Werewolf Village, when she suddenly hears something and darts down the trail. You



Werewolf Village is in flames, but it evidently happens three times daily. You just need to figure out how to extinguish the blaze.

Goosebumps

ESCAPE FROM HORRORLAND



Use the clue from one of the trading cards to turn off the gases flowing through these pipes.

follow, only to find the area around the Fire Department in flames! Lizzy, terrified that the fire has reached the stockades, bravely leaps through the inferno to try to rescue Luke and Clay. But the flames rise even higher, blocking you from following her.

Trying not to panic, you look around. You can now see that the sign previously covered with gunk is perfectly clear. It reads, "Showtimes for

the Fire Show: 1, 3:30, 7." Well, at least this is an ordinary occurrence. That means there must be some method of controlling it. Wait a minute! Remember the trading card you found by the Fire Department? Right—it contained instructions. Cryptic, but nonetheless full instructions.

Turning back toward the path, you look to your left. There, on the side of the Fire Department, are three wheels that control pipes labeled Un-Natural Gas, Natural Gas, and Super-Natural Gas. A caterpillar right out of Alice's Wonderland is perched on the side of the Un-Natural Gas pipeline.

Nothing happens when you click on the caterpillar, and he's not interested in your cockroach menu item, either. Then you notice the lights on the power wheels. The Un-Natural Gas is evidently closed as indicated by a red light. But both the others are showing green lights, meaning that these gases are both flowing. According to your trading card, one of the pipes is feeding the fire, one controls a ghost, and one can kill you.

If you try turning on the Un-Natural Gas, toxic fumes start filling the screen with a dark cloud. If you turn off the Natural Gas, a ghostly hand comes from the Super-Natural pipe and turns it back on while the caterpillar laughs at you.

So try this: turn on the Un-Natural Gas, turn off the Super-Natural Gas (to get rid of the ghost), and finally turn off the Natural Gas. The caterpillar gives you grunts of encouragement, and the fire goes out.



Rescuing Lizzy

When you go back into Werewolf Village, there's no sign of Lizzy—or Luke and Clay. The stocks are empty, with tokens marking the places where the boys were imprisoned. Your friends aren't the only ones missing. The wolf's hay-wagon cage has been abandoned, too. If you try to return to HorrorLand Plaza, a werewolf takes a swipe at you.

You try a couple of tokens in the Riddle Wall. Your first hint is "Werewolf snack, hand of mummy. Trap him, grab it, or you're a big dummy." The second is "Look for Luke among the kings. Clay's away with things with wings." Uh-oh. It looks like everyone's been split up. But what about Lizzy?

Let's see, what did the scarecrow trading card say about her? Something about Madison Storm's cold, cold heart? What chilly place have you seen so far?

That's right—Lizzy's been shut up in the meat locker in the Butcher Shop. Quickly, you dart inside to rescue her. You can hear her banging on the door, but luckily, it's not locked on your side.

It's an icicle-covered Lizzy who stumbles out of the freezer. As she's telling you how she was grabbed but still had time to set a werewolf trap, she suddenly looks over your shoulder and screams. A split second later, a werewolf comes crashing through the window.

Fighting the Werewolf

Where's your silver bullet when you really need it? Lacking that weapon—or any other—you and Lizzy go tearing through



Lizzy's pretty chilly by the time you rescue her from the meat locker. But being chased through the woods by a werewolf should warm her up.

Follow Directions! *You can get totally lost in the woods—and severely mauled by werewolves—unless you listen carefully to what Lizzy has to say. She tells you three things: "Over here," "Run to me," and "This way." Each one indicates a different direction. When you travel in the correct direction (right, left, or straight ahead), she calls out "All Right!" You need to match each phrase with the correct direction and get three right to complete the maze.*

Goosebumps

ESCAPE FROM HORRORLAND



When you add the mummy's hand to your inventory, it automatically combines with the scarab.

Spoiler! Go right when Lizzy says "Over here." Go straight when she says "Run to me," and go left when she says "This way."

the woods with the wolf hot on your trail.

Let Lizzy lead you through the woods, and you end up in a small clearing. She has laid a noose trap for the wolf, and you're able to lead the beast into it. One false step, and the furry creature's strung upside down in front of you.

But that doesn't mean you're out of danger. You can see the mummy's hand dangling within reach, but the wolf can swipe at you as you grab it. Watch your timing and you shouldn't lose too many tokens.

Lizzy's not there to

celebrate your victory over the werewolf. She showed you the shortcut back to the plaza and started to tell you something she had seen, but her comment was cut off by a scream. Now she's nowhere in sight.

A note posted on a tree in HorrorLand Plaza tells the story: *I have snatched the sniffing, sniveling Morris girl, so that she may suffer the magnificent misfortune of my truly transforming, delightfully deforming experiment. A veritable vortex of vampire bats couldn't stop me, and certainly not you. Cheers, Madison Storm.*

Terrific. Now instead of rescuing two friends, you have to find all three.

Chapter Four



THE VALLEY OF THE LOST KINGS

Sifting through your few clues to the whereabouts of your friends, you latch onto one: Luke is held “among the kings.” That has to mean in the Valley of the Lost Kings. You’ve already uncovered the path to this area of HorrorLand (or you’ve seen the exit in one of the mazes). Now’s the time to check it out.

Go back through the Bat Barn and out the rear exit. The tennis player is still guarding the trail to Vampire Village, but there’s no obstacle on the path to the Valley of the Lost Kings.

Follow the road through the woods and across a covered bridge. You’ll know you’re there once the land is in sight—the area is gorgeous, bathed in blue and gold light. Of course, the light is falling on a sea of skulls and bones. It’s strangely serene. No wolf cries, no screams, no crickets. The only sound you hear is the wailing wind and an occasional noise like cloth blowing in a breeze.

Looking around from left to right, you see a HorrorLand video and a trash can. Across the sand is a huge Sphinx with a pyramid behind it. Next to that is a large building with columns. To the right you can see arches in the distance, but a trash can is within reach. And on your far right is a sign reading “Welcome to the Valley of the Lost Kings. Home of the Dead.”

Even Hannah Black has deserted this valley. When you click on the HorrorLand video, it shows only the map of the amusement park.

You’re unable to approach any building or area except the



The majesty of the Valley of the Lost Kings is a pleasant change after the eerie places you’ve seen so far.

Goosebumps

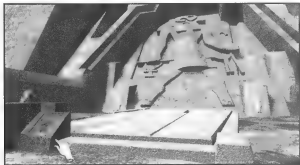
ESCAPE FROM HORRORLAND

pyramid, so amble over in that direction. The pyramid is imposing, built of huge slabs of sandstone and decorated with large columns and statues.

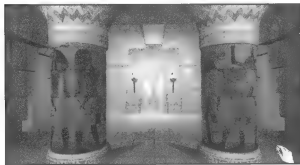
The Pyramid

Near the stairs you see something familiar. Moving to the left and taking a closer look, you see an indentation in the rock. It's vaguely in the shape of a hand. Maybe a hand holding an artifact?

Luckily, it just so happens you have such an item in your inventory. You pull out the mummy's hand (with the scarab) and press it into the indentation.



Use the mummy's hand in the carving to open an entrance to the pyramid.



Rotate the pieces of each figure into their correct positions to move further into the building.

The entire facade of the building crumbles, and the floor drops, uncovering another Sphinx-like statue with glowing purple eyes. After a click on the statue, it says, "Welcome. Enter and proceed with the utmost caution." You bet.

You encounter your first puzzle just inside the entrance to the pyramid. Two columns flank the room. Each is painted with Egyptian gods and pharaohs, but the pieces—head, torso, and legs—don't match up. Rotate the pieces of each column until all the figures are correctly completed. Only then can you move deeper into the pyramid.

The Sand Room

When you pass the puzzle-columns, you end up in front of a door flanked by a pair of torches. Nothing happens when

CHAPTER FOUR: THE VALLEY OF THE LOST KINGS

you click on the painting to your left. But click on the picture of Ra to your right and a door in the wall opens, revealing a hidden niche.

Inside the recess is a bucket that's actually a maze entrance. Beside it is another trading card. This mummy card reads: *There's nothing as fun as being buried in the sand. Of course, to avoid that sinking feeling, you'll need to put all the hieroglyphs in the right order. The answer's written in stone.*

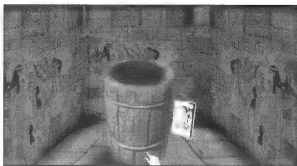
Clear as mud, right?

Clicking on the door between the torches, you enter a huge chamber. Once you step over the threshold, the door slams shut behind you, locking you inside.

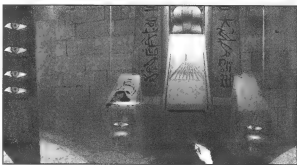
Piles of sand cover the ground, and the roof is supported by four enormous columns in the middle of the room. On each is painted four matching symbols. One has four orange sun-like globes. Another has four Egyptian eyes. A third has four oblong rings. And the fourth has four of—what?—it's a strange symbol like a doughnut followed by an equal sign.

Turning to look at the doorway through which you entered, you see two ornamental supports by the stairway. Sitting on the left-hand support is a hat and whip. Evidently you just missed Indiana Jones. Naturally, you pick them up. Big mistake.

You've triggered something by picking up the objects, and the room begins to fill quickly with sand. The hat falls to the ground, but you add the whip to your inventory before taking a



A hidden alcove reveals a maze entrance and another trading card.



Some help from Indiana Jones wouldn't be out of place, but at least the archeologist left behind his whip. But wait! It's a booby trap.

Goosebumps

ESCAPE FROM HORRORLAND



You'll be suffocated by sand unless you can change the symbols on each column to match those carved beside the entrance.

Move *that* one, and so on, and so on. You'll finish long before you're smothered by sand.

Once the sand puzzle is completed, an exit opens. Go! Go!

The Triple Mummy Cases

You've escaped death by suffocation. Now you find that you're surrounded by mummy cases. Before you take a look at them, though, turn around and snag the two tokens on your exit door.



Another trading card is hidden in a sarcophagus.

closer look at the ornamental supports. Each is carved with the same set of four symbols—globe, eye, ring, and equal sign, reading them from top to bottom.

Your goal, then, is to change the symbols on the four columns to match this series of symbols. It's easy enough. Start with any column and click on one of the four symbols. Move it to its correct position on another column and get a new symbol.

OK, now there's a sarcophagus to the left of you, a sarcophagus to the right, and another straight ahead. The one in front of you is locked, so check out the other two. To the left is a crowbar, to the right a trading card. The mummy card says: *Having trouble with your mummy? What you need is a guiding light to bring down the house.*

CHAPTER FOUR: THE VALLEY OF THE LOST KINGS

Naturally, you use the crowbar to pry open the locked sarcophagus. Then you jump back in fright as a mummy moves toward you. Fleeing is definitely your plan—until the mummy removes its bandages, revealing Luke!

Luke tells you that he was grabbed from Werewolf Village by a Horror and wrapped up like a mummy. Luckily, he remembered that pinching kills the Horrors. And he treated his captor like a child's balloon—death by deflation.

Unfortunately, Luke doesn't know where Clay is. He does, however, point out a painting on the wall which seems to illustrate a secret ceremony. Two Egyptians are on opposite sides of a fire pit. One is holding something red into the fire while the other uses a bellows to fan the flames.

Luke also points out an exit from this area. You follow him down a narrow air duct. He crawls much faster than you do, and he's soon way ahead of you.



Yikes! Luke's sudden appearance as a mummy truly makes your heart skip a beat.

The Mummy

Suddenly, you hear a noise in the tunnel behind you. You turn as much as the cramped passage will allow. It's a little dog. And yuck! He's dragging a human bone along with him.

And double-yuck! The owner of the bone is crawling behind him, wanting it back. With the mummy hard—too hard—on your heels, you turn and crawl as fast as you can



The HorrorLand equivalent of Scooter shows up toting a mummy's bone—and the mummy's just beyond him!

Goosebumps

ESCAPE FROM HORIZONLAND

Save Alert! You can take lots of hits from the mummy, and lose tons of tokens in the process. If you're aiming for a high score, you might want to save your game before taking on the mummy, then reload your saved game if you're not satisfied with the results of your fight.

down the tunnel (accompanied by the sounds of bongo music. Go figure).

You reach the tunnel exit only seconds before the mummy, and Luke throws his weight against the tunnel door to try to hold the creature inside. He won't be able to keep it in for long, so you desperately search the room for some kind of weapon.

Two kids against one undead mummy doesn't sound like bad odds. But the mummy paralyzes Luke with a ray from the ring on his finger. Indiana Jones defeats his enemies with a whip, but it

doesn't work on mummies. Use the weapon from mummy movies—try a little fire.

Grab a torch from the wall and wave it at the mummy. Keep shoving it at him until it goes out, or he zaps it with his ring. When that happens, turn around, relight the torch in the large open fireplace, and start fighting again. The mummy claws at you constantly, costing you a fortune in tokens.

Finally, you manage to shove the mummy to the left far enough for him to collide with a column, which crumbles, crushing him amid the debris. Go in for a close look to make sure he's unconscious), and grab the red ring from his finger. You now possess the Ring of Ra.

Now that your life's not in immediate danger, you can look around the chamber a little more closely. On one wall is a strange



Force the mummy to the left with the flaming torch, and keep relighting it if the flame goes out.



Here's a pretty bauble for Show and Tell.

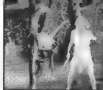
CHAPTER FOUR: THE VALLEY OF THE LOST KINGS



painting of an Egyptian with a wolflike muzzle. He's holding a snake in one hand and a lizard in the other. Click on this picture, and you uncover a door that leads back to the puzzle-columns.

You're still unable to go into any other structure in the Valley of the Lost Kings. So unless you're anxious to try one of the trash-can mazes, you can say good bye to this valley.

Chapter Five



VAMPIRE VILLAGE

Leave the Valley of the Lost Kings and head back over the covered bridge. When you reach the crossroads by the Bat Barn, screw up your courage while approaching the cemetery and the trail to Vampire Village.

Once again, the zombie tennis player will rise from her grave. But this time you're ready. Reach into your inventory and pull out the whip. A single well-placed blow vanquishes the zombie, although you lose the whip in the struggle.

Continue up the path until you reach a trash can. Even though you might not be interested in tackling the maze, be sure to grab the token sitting on top. When you're ready to move into Vampire Village, click on the woods behind the trash can instead of going down trails to the left or right.

Looks like you're back in an eerie atmosphere (by the way, this is where you insert Disc 2). Occasional lightning flashes brighten the village, and you can hear the wind whipping ominously. Fog is starting to move through the narrow, empty streets. Luke gives a start, and you realize he was here during his first HorrorLand nightmare a year ago.

Once again, you're on an empty street with dark and mysterious buildings all around you. Vampire Village looks like a better rent district than either Werewolf Village or HorrorLand Plaza, however. The buildings here have a Gothic beauty, and in some structures you see the glint of stained glass through the gloom.

On your far left, you see a sign (with a token on it) reading



This tennis player has more attitude than John McEnroe. Whip her into shape.

Goosebumps

ESCAPE FROM HORRORLAND



Vampire Village is a little more picturesque than Werewolf Village, but not by a whole heck of a lot.

"Welcome to Doom. Population 0 Humans." Certainly, you don't see anyone around.

Next to the sign are two doors, both locked. A lamp post sits beside a trash can leading to another maze. To your far right is another lamp post and the end of a white enamel slide—evidently Gate 10 is now open in the Doom Slide. There's another building to your right. This door opens to your touch.

You peek inside at what appears to be some kind of workshop, but skip the real search until you've explored the rest of the village.

If you walk forward, you can see a HorrorLand video monitor on your far left (this time Hannah Black is hanging upside down like a bat). A roundish building is just to the left of the arches you see across the main plaza. Just to the right is what looks like a cathedral, if the stained glass is anything to go by. And to your far right is the unlocked workshop. Giant faces are carved into its stone facade.

Approach the arches on the other end of town. They're locked tight. To your left is a machine set into the wall of a building. It must be the blood-bank machine mentioned on the werewolf's refrigerator. A small park is opposite the machine; you can see that someone has hung up a large poster. But before you move over for a closer look, you hear a man's gentle cough, like he's clearing his throat. You turn back to the gates and see someone squatting on a bench.

This mysterious figure turns out to be Dracula's assistant, Renfield (played by an unrecognizable Charles Martin Smith). If you've read *Dracula* or seen some of the movies, you know that Renfield is a dangerously unbalanced lunatic with a taste for insects and small animals. You're feeling protective about your little cockroach friend as Renfield comes over and starts searching your clothes for snacks.

He tells you that you can't get through the gates and into Dracula's castle until you hand over the mummy's ring. But he doesn't want the normal, unpolished ring—it's worth nothing to him. Instead, he tells you to come back when you've made the stone glow.



No problem, man. You back up and consider yourself let off easy.

Cross the village again and return to your initial position at the entrance of Vampire Village. The lamp post to your far right catches your eye again. It's set off in a corner where there's really nothing that requires light. Curious. You click on it, and Stump, the Horror from the Doom Slide, appears.

This guy is really annoying—and really, really ugly. This time he tells you (in bad rhyme, of course) to look for books to read and make the gem glow. As soon as you can, you leave Stump and duck into the unlocked building.

The Workshop

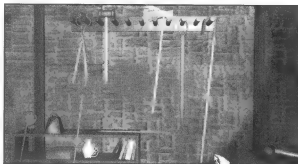
Ah. Nothing's cozier than a room with a big flaming pit right in the center. You've stumbled into some kind of workshop. In addition to the pit—which takes up quite a bit of floor space—you can see racks of tools on the far wall. You can look at them more closely, but you can't pick up the mallets or axes, or even the bellows beside the fire.

The only tool you can grab is a huge pair of tongs. And although they can grasp the mummy's ring (remember that pyramid painting?), for some reason you're unable to hold the gem over the flames.

But you lose interest in the jewel once you see the flash of green light in the far right corner. Moving closer, you see a glass case filled with electrodes and tokens. There's a hole in the center of the glass top.

You're unable to pry open the top of the case, and the hammer in your inventory can't break the lid. Hmm. It's time for another inventory item to earn its keep.

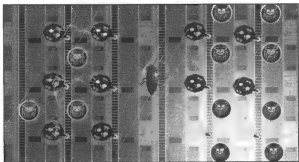
Take out the cockroach and drop it into the hole. It starts scurrying back and forth in the center aisle, out of danger from the flashing, sizzling electrodes. If you tap the glass, however, it runs from the sound and charges up a different aisle. Keep tapping on the glass to direct the cockroach across each



The only tool you can seize is the tongs. And don't overlook the token by the gold vase on the shelf.

Goosebumps

ESCAPE FROM HORRORLAND



You and the roach become as one as you guide it through a maze to pick up tokens.

of the tokens. Remember, like any good cockroach, it moves *away* from the noise, not toward it. And don't accidentally exit the puzzle by clicking the cursor too near the edges of the case when you're guiding the roach around the perimeter.

Once you've collected all the tokens, your insect pal automatically returns to your inventory.

The Alchemist's Laboratory

You start rattling the doors of Vampire Village to see what other buildings you can enter. Beware the church—you're attacked by a horde of bats when you open the door. But to the left of the church is a building on a side street that holds a bunch of tokens just over the doorjamb. You also see the shadow of a tall man wearing a hat in the distance, but when you click on it, the shadow turns into a bat and flies away. Creepy!

To the left of this house is the roundish building. Grab the token by the door and go inside.

You find yourself in a large laboratory. Book-filled shelves cover the walls, and there's a table topped with volumes to your left. In the rear of the building is a long counter covered with bottles and scientific equipment.

Solving Puzzles

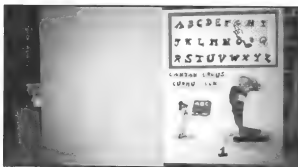
Check out the books first. You can pick up almost all the texts on the table, and there are some really fun puzzles and humorous stories among them. The book of short stories, for example, is about a group of characters who are short. Tall Tales is a picture book of animals with—you guessed it—really long tails. The useful and comically titled A-Mazing Tales Tales Tales includes detailed maze maps. Watch out for The Book of Love, however. Bats fly at your face when you open the cover, costing you a token.



Luke may suggest you try the cookbook, but don't let him rush you through the other volumes. The Book of Spells includes a picture of Madison Storm, so you know you're onto something. Inside are three Hangman puzzles. Don't worry if you don't solve them the first time; you can play as many times as you need to.

In The Book of Matches, you must solve a simple letter-substitution quiz to get past the first page. Just enter the letter corresponding to each symbol to solve it—and get a token for your trouble. The second puzzle in the book is like the classic game of Concentration. Match six pairs of Goosebumps book covers to win. And on the final page, click on the matchbook to the right.

You're a little disappointed by the cookbook. It contains only one "recipe"—but it's a doozy. The picture shows the Egyptians from the pyramid painting going through their ritual. One is bending over a fire heating a red jewel held by a pair of tongs. The other is working the bellows. You certainly know where to find the ingredients for this dish.



Check out the books in the alchemist's lab for a game of Hangman (top), a matching game (middle), and the recipe for making the Ring of Ra glow (bottom).

Goosebumps

ESCAPE FROM HORRORLAND



Whaddya think? Should you leave Lizzy this way? She has a certain charm as a caterpillar.

Fixing Lizzy

After you've perused all the books, take a closer look at the science equipment. You get a big surprise—it's Lizzy, who's been turned into a caterpillar by Madison Storm.

Luke is tempted to leave his big sister in her worm-like state, but the two of them agree to let you try to mix some chemicals to turn her back into a human.

On the lab counter, you see

three vats of chemicals filled with red, green, and blue liquids, respectively. You can click on a vat to pour some of the liquid into a beaker. Click on a control device to feed the chemical into a machine that in turn zaps Lizzy.

You don't really want to find out the answer too quickly here. Some of the experiments turn Lizzy into strange—often funny things. For example, try red-green-blue to turn her into a pumpkin. Red-red-green causes a small explosion. Blue-blue-green turns her into a stuffed gorilla. And blue-blue-red turns her into Clay! The correct potion, however, is red-blue-red.



Experiment with the chemicals until you find the right combination to return Lizzy to normal. But don't be in too much of a hurry.

Lizzy and Luke have a touching reunion...well, as touching as the bickering siblings ever get. Things take on a serious note, however, when Luke tells Lizzy that their parents are also in HorrorLand! A Horror has given Luke his father's wallet, and he saw a bracelet like his mother's in the window of a pawn shop. Great. Two people rescued, and now another pair to find. You don't seem to be making much progress.



Making the Jewel Glow

With the “recipe” memorized, the three of you return to the workshop. You grab the tongs and insert the gem. Lizzy works the bellows. And Luke reads aloud from the Book of Spells he snagged from the alchemist’s lab.

Nothing happens at first, but then the fire begins to smoke. A face appears in the smoke, followed by an enormous flash of flame. More smoke, this time with a glyph illusion. Another flash, and in a few seconds, the ruby in the ring is glowing.

Add it to your inventory and head across the town square to the locked gate. Along the way, take a closer look at the poster in the tiny park. It advertises a new exhibit in the Monster Zoo at Monster Square Garden. The Two-Headed Thing of Doom looks an awful lot like the Morris parents. Things are just going from bad to worse.

Your last stop in Vampire Village is the blood bank ATM. And at last, some good luck. There’s a trading card sitting on it which reads: *The Count’s*



A little teamwork—and an ancient Egyptian spell—and the Ring of Ra is transformed.



Yikes! You didn’t realize Lizzy and Luke’s parents had quit their day jobs.

Goosebumps

ESCAPE FROM HELLORLAND



A quick examination of the ATM turns up the Monster Blood II trading card—and a little arcade game, too.



Zap Renfield with the Ring of Ra and you're able to leave Vampire Village with the glowing ring in tow.

Lady will keep you traveling in circles until she gets her rest.

If you enter the werewolf's access code—1313—you can play an old-fashioned arcade shoot-'em-up. But maybe you should save it for another time. Who knows when Renfield may wander off in search of yummy bugs?

Go over to the gate.

Renfield grosses you all out by eating all manner of critters. He asks for your invitation, but you fool him and use the Ring of Ra to pin him to the gate. The gates fly open and the three of you escape.

Chapter Six



DRACULA'S CASTLE

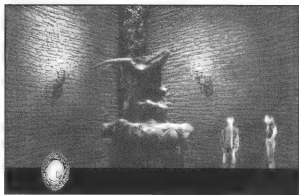
You're overwhelmed by a sense of dread as you climb up to Dracula's Castle, and the feeling of doom is intensified by the electrical storm hovering ominously above the castle spires.

The door creaks open. You know there is no return.

In front of you lies an enormous altar with a staircase leading up to it. To your right is a huge statue of an owl that screeches if you click on it. A staircase leading upward is between this statue and the altar.

To your left is another statue—this one looks like a ram's head. Lizzy and Luke are standing beside it. You click on the door next to them and get a glimpse of what's inside: a table laden with food and covered dishes.

The altar is flanked by twin columns (owls mounted in niches on either side have tokens in their bases), balconies, and statues of the goddess Nike. The altar itself is carved with some type of otherworldly lion's head. Your heart is not getting any lighter.



You survived Vampire Village and managed to escape with the glowing Ring of Ra. You instinctively know it will be prove helpful in the dark halls of Dracula's castle.

Lady Cadaver's Chamber

You go up the staircase to your right and enter an empty sitting room. The furnishings are lavish. You can see a couch and chair as well as a doorway

Goosebumps

ESCAPE FROM HORIZONLAND



The upstairs sitting room is empty, and you can't go through either door.



What's for supper? Clay!

however, been locked in a cooker, and he's being parboiled before your very eyes. You try to release him from the machine, but he tells you that the handle needed to free him from the cooker is in Dracula's pocket. Without the handle, Clay is doomed to be dinner.

Tricking Lady Cadaver

No sooner has Clay told you of his plight than Dracula's missus, Lady Cadaver, shows up. The lady (played by Isabella Rossellini), wearing an enormous cloak, glides across the castle floor and mounts the stairs to her sitting room. You and Lizzy follow, leaving Luke to protect Clay from unwanted snackers.

behind a heavy screen. You try to approach the doorway, but find that you can't. A fire is roaring in the fireplace to your right. To the left is another door—this one is locked. At first you mistake the green and gold rectangle mounted on the wall for a tapestry. But a click on it reveals a bed that pulls out of the wall.

The Banquet Room

Back downstairs, you enter the banquet room. Luke and Lizzy join you. Again, there's a door in the back that you can't access. But at last it looks as if you're going to get some refreshment. You lift a metal cover from a dish...and find Clay's head.

Luckily, it's still attached to his body. Your friend has,



When you enter the sitting room, you think that Lady Cadaver has come and gone—the room seems empty. Lizzy takes advantage of her absence to try on the lady's cape, which has been flung across a chair. After she puts on the cape, Lady Cadaver appears from behind the screen and begins to chase Lizzy around the room. You try not to panic, and then you remember the trading-card hint about Lady Cadaver needing her rest.



Sure, Lady Cadaver is beautiful, but don't be dazzled. After all, she plans to have Clay as an entree.

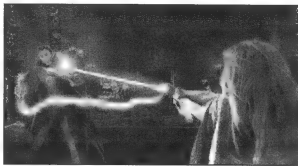
The next time Lady C. chases Lizzy to the left, you use your good sense of timing and—BANG!—drop the bed on her lovely head.

While the vampiress is...resting...Lizzy pulls up the hood of the cloak, concealing her appearance. She gives you a jester's hat as your disguise. Then the two of you go through the now-unlocked side door to face Dracula himself.

Dueling with Dracula

Lizzy's plan is to hypnotize Dracula with the glowing ring long enough for you to search his pockets. It's risky at best, but, hey, it's the only scheme you've got.

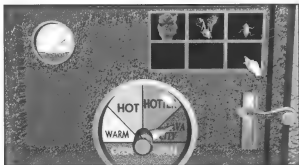
Even though you're expecting him, you're startled when Dracula (Jeff Goldblum) appears. He moves in close to Lizzy, calling her by name. But she's able to hypnotize him with the Ring of Ra, and he



What works for the mummy will work for Lizzy. She stuns Dracula with a beam from the gemstone ring.

Goosebumps

ESCAPE FROM HORRORLAND



Even after you've reattached the handle to the heat machine, you must solve a combination-lock puzzle to free Clay.

has worn off, and Dracula's about to nab both you and Lizzy. Using the ring, she zaps him with the same paralyzing ray you used on Renfield. He cowers, falls to the floor, and disappears. Then you both run for the door.

Back in the banquet room, you figure that one more minute of heat won't

begin dancing your friend round and round and round. Periodically, a piece of his costume begins to glow—indicating an opportunity to pick his pocket. You get a some false teeth (like he really needs them) and some other nonsense before hitting paydirt: a trading card from the Goosebumps book *A Night in Terror Tower* and the cooker handle.

But you find these items a few seconds too late. The spell kill Clay, so you take a second to read the trading card. It says: *If Clay is still ahead of the game, you'll need to get a handle on the situation. Werewolf eats the bat. Bat eats the bug. You need to move all three, but don't leave an eater with an eatee.*

You're glad you took a look because the card is the key to the cooker as well as the missing handle.

Once you've slipped the handle into place, you see that the cooker has a combination lock as well. A wolf, a bat, and a bug are pictured in each of three squares. Three empty

Spoiler! *There's an old logic word problem about a fox, a chicken, and a bunch of grapes. In three trips, you have to row two of them at a time across a river so that all make it to the other side. But you can't leave the chicken and the grapes together because the chicken will eat the grapes. And you can't leave the fox and the chicken together because the fox will eat the chicken.*

The combination lock on the cooker is the same type of puzzle. It's made up of three character squares—wolf, bat, and bug—positioned above three empty squares. You have to move the three characters into the empty squares, but you can't leave the wolf with the bat or the bat with the bug. So here's what to do:

- Step 1: click on the bat (leaving wolf with bug)
- Step 2: click on the wolf, bat, and bug (leaving wolf with bug again, but on the bottom row)
- Step 3: click on the bat to move it back down to the bottom row, completing the combination.



squares are below. You must move all three characters to the bottom row, never leaving an “eater” with an “eatee.” In other words, you can’t leave the wolf with the bat or the bat with the bug. Get to work—but remember that every error you make cranks up the cooker another degree or two.

The Coffin Ride

Once Clay has been freed from the cooker, the four of you exit through the door in the banquet room. Dracula is in fast pursuit. Hey, no problem. You’ll just get Lizzy to zap him again with the ring. She has the same idea and turns around...and the ring flies off of her finger. Oops. The chase is on.

This passageway looks a lot like one of the mazes. There are coins along the edges of the wall—grab what you can, but don’t risk getting caught by Dracula.

The tunnel ends abruptly, and you don’t like what’s waiting for you. This was the part of Luke and Lizzy’s HorrorLand tale you hated the most—the Morris family and Clay each trapped in a coffin as they floated down a river while bugs nipped their bodies.

The others don’t seem too anxious to hop aboard either. In a brief pow-wow, you all decide that Dracula and the other Horrors must have been brought to HorrorLand by Madison Storm’s Monster Attractor. And that’s probably how he got the Morris parents here, too. You need to find that machine!

Then one by one, Lizzy, Luke, and Clay climb into pink coffins and set off down the river. You guess that with the Prince of Darkness on your tail, you’re down to one option. Looks like the coffin is it.

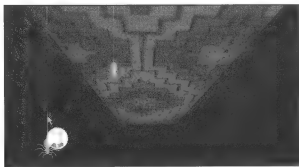
You climb inside. OK, OK, it’s not as bad as you thought it would be. You can see the tunnel ceiling over your head. But then the lid slams down. Even now, though, there’s more light than you expected, and you don’t see any—SPIDERS! The place is crawling with spiders! And there’s a cockroach or two just for a change. You try



Here’s the true meaning of HorrorLand—the coffin ride.

Goosebumps

ESCAPE FROM HORRORLAND



Smash as many of the spiders and bugs as you can, and don't worry about the tokens you're losing. You won't lose the game even if you go broke.

to smash as many of them as you can (with your bare hands—yuck!), but they begin dropping down faster and faster.

You're getting bitten over and over, and the "ching!" of disappearing tokens mixes with your cries of pain. But just when you're about to give up hope, it's over.

Never have you been so glad for a ride to end.

Chapter Seven



MONSTER SQUARE GARDEN

Your ankles are itching like mad from the spider bites, but you're happy to put your feet on dry land. You exit the coffin ride and find yourself standing in front of a museum-like building—long and rectangular with lots of carved heads and gargoyles. Some of the statues conceal tokens, and one is holding the ninth trading card. It reads: *Lost in the Monster Zoo? You'll need to go fishing for your clues.*

Since the entrance seems to be locked, your friends start poking around on the grounds. You take a look at the two small carved columns by the entryway, each topped by a tiki. One tiki contains a slot with a notice reading "Insert ticket." When you click on it, Lizzy says she doesn't think it's turned on.

There's no slot on the other tiki, but you notice there's a crack at its base. When you click on the crack, a small panel opens. There are two buttons inside, a blue one on top and a red one below. Push the blue button and nothing happens. But when you press the red button, you can hear the hum of flowing electricity, and the orange glow of lights from flames escapes from the top of both tikis. The zoo is now lit, and a scruffy neon sign out front identifies it as Monster Square Garden. This is the area listed on the map as the Monster Mall—it's the area closest to the amusement park exit!

You're excited about the electricity, but then you notice a skeleton sprawled near the control panel. A colorful object catches your eye amid the pile of bones. You reach down to pluck it out—it's just what you need: an admission ticket.



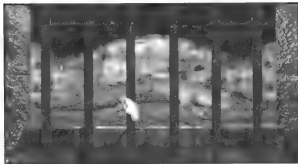
Nine cards found—only one more to go.

Goosebumps

ESCAPE FROM HORRORLAND



The skeleton has the ticket you need to enter the Monster Zoo. Just insert it according to instructions on the tiki.



Tickle Me Alligator—it's all the rage in the Monster Zoo.

When you pop the ticket into the slot on the other column, you and your friends are able to enter the zoo.

The Exhibits

The interior of the zoo is designed in a circular layout. Torch-lit passages leading to the exhibits alternate with closed doors. One of the passageways is blocked by a heavy iron grate.

You try the doors first. Your friends are standing in front of the door you all entered. Looking to your left, you try the next door—and quickly regret it as bats fly at your face, costing you a token. The next door, decorated with a giant spider web, is locked, and the final closed door contains your old friend Curly, the bathing skeleton.

OK, maybe you'll have more luck examining the exhibits. Lizzy's disgusted by the animal found in the tank to the left of the entrance. It's an enormous two-headed alligator. She storms out, but you're intrigued by the creature.

You tentatively poke it in the chest—either chest. And it giggles. Another poke, another giggle. Both heads giggle, but under the left head you glimpse

CHAPTER SEVEN: MONSTER SQUARE GARDENS

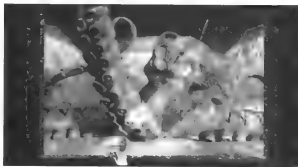


something—a red object. Keep tickling the gator until you're able to grab the object, which turns out to be another horseshoe magnet. You add it to the other magnet already in your inventory.

Clay almost doesn't survive his viewing of the next exhibit. The huge pink octopus keeps giving him the eye, and too late you notice that one of its tentacles is reaching over the top of the glass enclosure. It grabs Clay, and it's all Luke can do to free him. The boys retreat, but you've noticed something they haven't. The octopus's movement has revealed a gold key lying on the bottom of its tank.

Lizzy joins you at the final exhibit. At first you don't think there's anything in this glass enclosure. But wait—it's filled by a giant spider web. And that much web can mean only one thing—a huge spider. It drops into view, and the light glints off of its enormous fangs. True to form, Lizzy leaves, and you now have a tough decision to make. The spider is practically licking its lips. A supreme sacrifice has to be made.

Gritting your teeth, you reach into your inventory and



After the octopus attacks Clay, you notice a gold key on the tank floor. Just don't reach in and try to grab it.

Seconds Count: *Timing is critical when picking up the key. If you haven't snagged it before the octopus whaps you, then you're bumped out of the passageway and have to try again. Beat the odds by pulling the fishing line out of your inventory before you walk down the passage. Then click on the tank as soon as Luke and Clay leave. Remember that you must lower the magnet by moving the string up the glass tank and then drawing it back out—a simple click on the glass won't do it.*



The spider must be fed to reveal the string, even if it breaks your heart to give up your friend.

Goosebumps

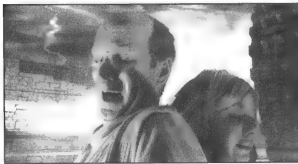
ESCAPE FROM HORRORLAND

pull out your loyal friend and dependable token-gatherer: the cockroach. You feed it to the spider, who then climbs its web to feast out of sight. It leaves behind a length of string, and you reach into the tank and pull it out. When you add it to your inventory, it automatically knots with one of the magnets, creating a makeshift fishing line.

Return to the octopus tank and lower the magnet into the water until it picks up the key. Then pull it out and run before the octopus pops you with a tentacle.



The janitor's closet turns up nothing more useful than a can of Eat Away.



The Two-Headed Thing of Doom does indeed turn out to be Mr. and Mrs. Morris.

Parental Restraints

Use the key to unlock the final door in the zoo. You fling open the door expecting riches, clues, or perhaps the Morris parents, but instead you discover a janitor's closet. And an almost empty one at that. But you pick up the spray can of Eat Away and add it to your inventory. You flip the large power switch for good measure.

When you turn around, you find out that the power switch does indeed control something—the iron grate, which has now lifted, reveals the exhibit's final passageway. You tentatively move down the corridor, stopping short when you see a shadow looming in front of you. Lizzy and Luke make the connection. It's their parents!

CHAPTER SEVEN: MONSTER SQUARE GARDENS



The couple has been tied together back to back. The Morrises tell you all to run just as two Horrors break into the exhibit from the far side and muscle the Morrises through the door.

Luke and Lizzy are really alarmed now. They beg you to figure out some way to raise the exhibit enclosure so they can follow their parents. You're able to whip out your Eat Away and spray it on the lock installed on the control switch to the left. The lock instantly melts, the cage door rises, and all of you run inside. Your feeling of dread has returned—and it's stronger than ever.

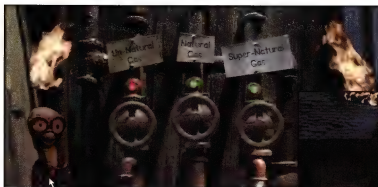
The kitchen inside the Wolfden tells you a lot of things—the most obvious being that you’d never want to eat dinner at the Wolfden.



Right, Bottom Left: *The Wolfden bedroom also hides many secrets. Don’t overlook the dental floss, the driver’s license, the Wanted poster...or the teddy bear.*



Although the white plant outside the Wolfden will eat cockroaches aplenty, what it really wants is a nice, juicy steak. Feed it so you can explore the secrets of the werewolf’s house.



The key to turning off the flames is to turn off access to the pipes. Two are now open (green) and one is closed (red) You need to turn them off in a certain order to avoid being overcome by Un-Natural Gas fumes or getting tricked by the ghostly hand lurking in the Super-Natural Gas pipeline.



Werewolf Village is in flames! Have Luke and Clay managed to escape unharmed?



It doesn't look like much more than a hunk of cardboard, but the amulet suspended between these laser beams is a vital piece to the HorrorLand puzzle.



Pop the mop in the slot and you've got a top prop.



In the game-planning process, the cemetery behind the Bat Barn was going to be full of zombies. It turns out that just one of these creatures is ample.

By the way, don't forget to listen to the pumpkins even after you've solved their puzzle. The jack-o-lanterns repeat the key line by giving impressions of famous people, including Boris Karloff, Peter Lorre, Christopher Walken, John Travolta, and Jimmy Stewart.



Rotate the sections of the columns in the Valley of the Lost Kings pyramid until the correct heads, torsos, and legs are matched up.



Luke is paralyzed by a beam from the Ring of Ra; it's up to you to defeat the mummy and save your friend—and yourself.



HorrorLand can be found on video monitors. Areas you can't access—like Devil's Island—were unfortunately cut from the game because of time and space restrictions.

Insert the mummy's hand/amulet into the carving outside the pyramid to uncover this new facade.



Here's Stump, the bane of your existence. He pops up all over the place—in HorrorLand Plaza, in Vampire Village...whenever you least expect it. He provides a few hints, but his repellent appearance and really bad rhymes make you want to run.

You can pick up the admission ticket to the Monster Zoo and turn on the electricity to the joint by taking a close look at this skeleton.





You can turn Lizzy into creatures even stranger than the caterpillar by mixing the red, green, and blue potions. But if you want to be kind, try red-blue-red.



Here's the ninth trading card—and one of the hardest to find. Look at the statue on the far left of the Monster Zoo roof.

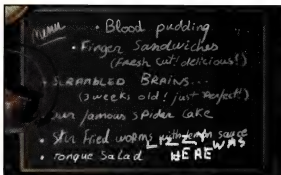


The new exhibit in the Monster Zoo looks an awful lot like Mr. and Mrs. Morris.

Hidden Games and Activities

A random click as you walk through HorrorLand may reveal more than a token. We found several secret games—but there might be even more.

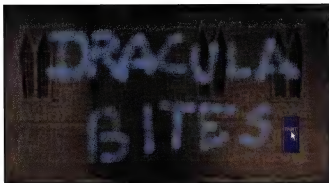
You can make it rain snowmen, but it's tricky. Click on the moon in HorrorLand Plaza, and then click on the tiny light brown patch to the right of the tree (the hand cursor is pointing to it in this picture). The cartoon snowmen multiply if you don't click on them first.



If you click on the blackboard chalk tray in the Full Moon Cafe, you get a piece of chalk so you can scribble.

Take the hammer found by the grocery store trash can in HorrorLand Plaza and bash the caterpillar by the fire controls to enter a lively game of Whack-a-Mole.





If you move to the center of Vampire Village and click on the wall beside Luke, you'll see a spray can you can use to fill the wall with graffiti.



Enter the PIN number from the werewolf's refrigerator door to enter a Battle Zone-like arcade game on the bank machine.

Click on the Arena doorway leading back into the Monster Zoo to access some flying skulls you can blast with your mouse.



Chapter Eight



THE ARENA/END GAME

You and your friends walk into a scene that rivals any from the gladiator arenas of ancient Rome. The audience is obviously out for blood—it's made up of every Horror that HorrorLand has to offer.

You hear Madison Storm over the loudspeaker. "Welcome the kids I will now gleefully destroy," he raves. And he launches into a speech that makes the last pieces of the puzzle fall into place. Storm says that when the Morris family (and Clay) escaped from HorrorLand a year ago, the Horrors suspected he might be losing his ability to run the park. So to assure them that he's never been more on top of his game, he's brought them all back to put the matter to rest once and for all.

He's now forcing Mr. and Mrs. Morris to walk the plank. They're still tied together and suspended over a huge vat of gurgling purple ooze. The plank is connected to a series of cogs and wheels that shorten it as the machinery tightens. If you and your companions don't do something—and fast—the Morris parents will fall into the vat.

It's Clay who saves the day. Somehow he's slipped away from the group and managed to get inside a tower alongside the Arena. He calls down to you, announcing that he's found the Monster Attractor—and it has a reverse mode! Now he can suck all the Horrors (and Storm) into the stratosphere.

His words set off a panic in the Arena as the Horrors clamor over each other to escape the



The huge Arena is filled with Horrors joyfully hoping for your final act.

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reach of the Attractor. Storm yells that turning on the machine will set off an explosion eradicating all of HorrorLand. You know he'll be trying to stop Clay, so you all run to find entry to the tower.

Inside the Tower

Luke and Lizzy beat you into the tower and leave you to follow. You move toward the tower door, and it opens to reveal an elevator. There's only one way to go—up to the top of the tower.

As you're speeding upward, you spot the final trading card outside the elevator's left window and have just enough time to click on it. It shows the cover of the Goosebumps book *The Haunted Mask* and reads: *Decisions, decisions, what's a body to do? Keep good old Mom and Dad from a slimy fate in the purple pond, or stop the Monster Magnet from blowing? To save the day and do both, you'll need to test your strength and your colorful memory.*

The elevator door "dings" open, and you're surprised to see Stump inside. The Horror's constant rhyme and in-your-face attitude is annoying, but at least he's always been friendly and helpful. Suddenly, however, Stump whips around and pulls off his mask. It's Storm!

At last we meet face to face, he tells you. "I'm Stump, one in the same. One insane." Chills run up and down your spine.

Storm has tied up Lizzy, Luke, and Clay so they'll be killed when the Attractor explodes. It's not his original plan, but it will work fine. He gives you a chance to save everyone, although he warns you that there's not enough time to stop this turn of events.

Lizzy pleads with you to look at the crank to the left and see if you can't save the Morrises. Luke tells you to try to stop the Attractor to your right. Welcome to your new home—between a rock and a hard place.

The timer is running, and you have only four minutes to



With your friends trussed up like Thanksgiving turkeys, the fate of everyone rests in your clammy hands.



make your move...whatever that will be. You look briefly at the crank controlling the plank on which Mr. and Mrs. Morris are suspended, but you can't do anything to halt its motion.

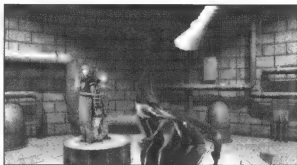
Looking carefully at the Attractor, you see that you're able to lift its cover. Inside is some kind of device—looks something like a Simon game. You click on it, and a series of sounds and colors is set into motion. You follow the pattern by clicking in sequence on the same color pads—red, blue, and yellow—that the machine does. Each time you successfully complete a series, one of the four light bulbs in the corners of the Attractor light up. When all four bulbs have been lit, you can control the Attractor.

Madison Storm's still standing there with a smug look on his face. But his expression sure changes when you aim the Attractor vacuum at him. His body stretches and swirls as he's sucked into the machine and zapped into who-knows-where.

The bonds holding your friends are released, and you take a brief minute to celebrate. Before you can check on Mr. and Mrs. Morris, however, Clay reaches down to pick up a remote control Storm evidently lost during his... journey. Casually, Clay punches the red button. Zip! You all find yourself flung through space and deposited (none too gently) on the pavement far outside HorrorLand.



Follow the pattern of the colors and noises until you gain control of the Attractor.



With a well-placed vacuum nozzle, you're able to send Madison Storm far, far away from HorrorLand. But is it far enough?

Clay raises the remote again. This time he tries the white button. You all watch as white fireworks burst over HorrorLand just before an explosion rocks the park, leaving a smoking blackened crater.

There's no sign of Luke and Lizzy's parents, so you all run home. Clay heads off to his house, but you follow your other friends to the Morris home. Everything looks so normal! The sky is blue, the birds are chirping, and the Morris parents come to greet you at the door. All, at last, seems right with the world—until Mr. and Mrs. Morris introduce you to Maddy, their new neighbor. You gaze in horror at the skinny guy in the Hawaiian shirt. It's Madison Storm!

Alternate Ending

If you don't manage to get control of the Attractor in time, Mr. and Mrs. Morris fall screaming into the purple ooze. The rest of you manage to escape HorrorLand, but after running back to the Morris house, you're greeted by a pair of Horrors who were once adoring parents. Aaaaahhhhh!

THE MAKING OF THE GAME

Just because most of the characters in *Goosebumps: Escape from HorrorLand* were established in the book *One Day at HorrorLand* doesn't mean the game was a breeze to write. Quite the contrary—the designers had to stay as faithful as possible to the book while establishing a totally new adventure that could be played as easily by someone who had *not* read the book as by someone who had.

We spoke with some of the technical wizards who put the game together and found out just what goes on behind the scenes.

The Book That Would Not Die!

The *Goosebumps* game project was born not long after Microsoft and DreamWorks agreed to work on games together. Scholastic, the company that prints the books, was already looking around for a company to do a game based on the *Goosebumps* series, and Microsoft had already released several games based on Scholastic's extremely popular *Magic School Bus* character. It was a natural fit.

"On May 1 of last year, I was handed a box with 43 *Goosebumps* novels in it," says John Skeel, producer of the game. "I wasn't that familiar with the series, and I took the books home to read over the weekend. By Saturday afternoon, I had already sort of decided on the *HorrorLand* book, and I needed extra copies for other team members to read. I ran into the grocery store on an errand, planning to stop at a book store afterward.

"But there I am standing in the checkout line of a Safeway grocery store, and the *Goosebumps* books are in a rack right beside me. I was able to go from checkout line to checkout line and find all the *HorrorLand* books I needed. I figured then that this was a pretty popular series, and the *HorrorLand* book seemed like a natural fit."

The Pen of Doom!

Once Skeel and the production team decided which book to adapt into a game, they called on Stu Krieger, a screenwriter with two decades experience, including the script for *The Land Before Time*, to write the screenplay.

"I knew nothing about interactive gaming," Krieger admits. "I'm computer literate enough to run my word processor, but not much else. But the team thought that worked to their advantage. They wanted a writer experienced in storytelling—in story, character, and dialogue. The rest would come.

"It was fun for me to work on a game. After almost 20 years, this was a whole new application for me to try. I had lots to learn; there were so many aspects of non-linear storytelling. Because *Escape from HorrorLand* is interactive, you can't control when and where and how people will arrive at different sequences, so the dialogue has to make sense no matter in what order the game player hears it. And in addition, the main character—the one played by the gamer—doesn't have a voice. So I had to invent different ways characters could talk to the character [the player] and sound natural and normal, but not expect an answer."

Krieger didn't just write a script and leave the production. Instead, he was involved all through the designing process, meeting with the production team two or three days a week for eight-hour days. He would suggest puzzles or scenarios, and the game builders would agree with one thing or say another couldn't be supported by the game engine.

When the basic story was fully evolved, Krieger wrote a 26-page story

treatment written in first person ("It all began on a dark and stormy night when my friend Lizzy..."). Then officials at Scholastic and DreamWorks could all sit down with the same script in front of them and really start putting the game design together.

"Each *HorrorLand* sequence had to have a beginning, a middle, and an end," Krieger says. "We were



*Jeff Goldblum was so enthusiastic about performing in *Escape from HorrorLand* that he asked that his part as *Dracula* to be expanded.*



making continual revisions because of budget concerns and disc space, and then after the casting, we adapted the parts to the different voices. And Jeff [Goldblum], for example, wanted to do more than in the original script, so we certainly were willing to make those changes. Once the live shoot was finished, that was it for me.”

Krieger, who currently is working on movie projects for both Twentieth Century Fox and Paramount Pictures, says the best thing about working on HorrorLand is to see the actual product at the end. He has two kids—a 12-year-old son and an eight-year-old daughter—and he’s played the game with them. “It’s so gratifying to see the game appeal to the audience it was designed for.”

Horror Comes Alive!

Once the game was fully plotted, the art department and programmers took over, bringing Krieger’s story to life. Nick deSomov was lead artist and art director for the game, as well as production designer for the game’s video sequences. In other words, he was responsible for all the visuals in the game, right down to the smallest details. He supervised other artists’ work as well as designing the Bat Barn, pumpkin patch, the paths to HorrorLand Plaza and the Bat Barn, the wolf-run sequence, and the Coffin Ride.

DeSomov says the design team wanted HorrorLand not only to resemble the area set up in *One Day at HorrorLand*, but also to be a good exploration environment—“what Disney World would look like if it were run by monsters.”

“We experimented with different looks designed by different artists,” deSomov says. “We liked the cool, twisted look Barry Jackson [who designed backgrounds for *Cool World* and a lot of the design world for *The Nightmare Before Christmas*] brought to the buildings and design of the characters. I told him what we needed, how many buildings and so on, and he provided a finished outline of architectural style.”

Using that outline, deSomov decided what parts of Escape from HorrorLand would be computer generated (CG), what would be models (created by Dream Quest Images), and what would be drawings. The sets for Werewolf Village, Vampire Village, and Dracula’s Castle are all models. Almost everything else is computer generated, with “a touch of photographic elements.”

“This game consists of everything,” deSomov says. “It may be the first of its kind to pull off such a mixture. Even if you can tell where the different

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Buildings in Werewolf Village, Vampire Village, and Dracula's Castle (above) were models.

things are used, stylistically, it all fits together.”

The artist says he wanted each HorrorLand area to set a consistent mood, but still feel different from the other areas. Here's his rundown of the different areas:

“Werewolf Village is basically the habitat of a werewolf, so it looks raggedy—almost abandoned—but stylistic to the point where you get an eerie chill when you walk

through it. It's more or less European, but the buildings are twisted as if they're going to fall down, and there are werewolf reminders in the paintings and objects throughout.

“HorrorLand Plaza is sort of a facade town like you'd see in the Universal Studios back lot, but not with that type of line or architecture. It has a sort of Salem, Massachusetts, flair, a type of attitude. It's like the place where the Horrors hang out when the humans aren't around.

“The Bat Barn is the transitional point between Werewolf Village/ HorrorLand Plaza and Vampire Village/ Dracula's Castle. To get there you

have to go through a stylistic forest, but when you get there it's in this open glade. The barn itself is designed to follow the flow and wings of a bat. But you can tell you're out in the country because of the pumpkin patch. If you stand around long enough, you'll see frogs and squirrels running around.

“The Valley of the Lost Kings obviously has an Egyptian style, but there's still a twist to it. At one time the



Nick deSomov designed the walls and roofline of the Bat Barn to look like the outstretched body of a bat.



valley was more explorable, but the time element narrowed it down. Originally, you could explore the pyramid by going in multiple entrances.

“Vampire Village is the place where Dracula hangs out—this is his town. We used the type of architecture found in England and Bulgaria. It’s a walled city like some of those places you see in Germany with ancient walls built for protection. When you go into Vampire

Village, you think you would almost like to live there if it had a grocery store or something. Then you see that the park benches are designed like wings, and in one area there’s a shadow that turns into a bat if you click on it. This is where Dracula thinks he controls things.

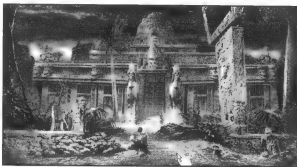
“Dracula’s Castle was extremely challenging. The interior was a 1:1 model [one inch on the model equals one foot in real life], and it was hard to fit live actors in and get the right angles. The Coffin Ride was a key in the book that got the characters from one point to another. We used it the same way—once they got into the coffin, they were ours and we could transport them on a one-way trip.

“Monster Square Garden isn’t real—it’s a painting. I made the decision because I loved the painting so much, and we ended up colorizing it and decking it out with animation and the things required for game play. I think it worked perfectly. It’s one of those elements that wasn’t CG or a model.

“One of the restrictions we had in the game is that no one died—not characters or Horrors.



Vampire Village was based on the ancient European cities where the real Count Dracula hung out.



It looks three-dimensional, but Monster Square Garden is actually a painting that has been enhanced and animated.

The Arena scene reaffirms that everyone, even the mummy, is still alive at the end of the game. This scene works because an extremely talented CG artist named George Chang took 15 people and made them into an entire crowd. If you look as the whole scene goes by, you'll see more than one werewolf, more than one mummy. But it works."

The Invisible Game!

As is true with almost any computer game, the original outline for the story was longer and more involved than either time or space allowed. Some areas of HorrorLand were dropped, other gaming tidbits are missing.

"Originally the game had many more books making sort of cameo appearances," Skeel says. "But we tailored them back after it looked like HorrorLand was becoming R.L. Stine-land. There was a time, for example, when in one of the shops you could click on the mask from *The Haunted Mask*, and it would chase you around. A lot of that stuff fell by the wayside."

Some whole sections of HorrorLand that are still labeled on the video maps are missing from the final game. In *One Day at HorrorLand*, the kids take the Doom Slide to HorrorLand Arcade, where they experience a memorable Hall of Mirrors. The mirrors weren't going to be in the game, but a version of the arcade was.

"We had themed the arcade more like a carnival," deSomov says, "with small outfits and tents and rides and some of those little pitch-ball games. Except our arcade was going to be a little more morbid. If you saw a clown, he certainly wouldn't have a happy face painted on. And the tent poles might have been topped with skulls."

Initially, there was also going to be a place called Devil's Island right in the center of HorrorLand. This was envisioned as a huge volcano, and if you got to the center, you could take a lava ride through tunnels until you were spit out on a different part of the island.

In addition, eight or nine exhibits were planned for the Monster Zoo instead of three.

Attack of the Pumpkin Carvers!

One aspect of designing Escape from HorrorLand proved fun for the entire DreamWorks Interactive staff. The team had already decided that they wanted



a pumpkin patch out by the Bat Barn. So last August, they had a company-wide carving contest and incorporated the 15 best pumpkins into the game.

DeSomov, who's also a sculptor, reluctantly admits that he took first place in the contest (his Quasimodo-esque entry is the largest jack-o-lantern, located in the middle of the bottom row). But he points out that judging was done by DreamWorks executives, including Stephen Spielberg, and that they had no idea which of the 55 or 60 pumpkins entrants was his.

The other winners, from Jason's hockey mask to a flirtatious wink, can be seen with a quick trip to the Bat Barn.



The pumpkin patch is filled with winners of a carving contest. First prize went to the pumpkin in the center of the bottom row.

Actors of Evil!

Although the kids who play Lizzy, Luke, and Clay (see Chapter Ten) had to undergo a long audition process to win their roles in *Escape from HorrorLand*, others just had to ask. Jeff Goldblum, for example, was suggested by Stephen Spielberg, who worked with the actor on *Jurassic Park*. Goldblum agreed, and worked for the same salary as everyone else.

With only 22 days to shoot the footage, the set had to be run efficiently—a tough task when most of the crew were doing things they had never tried before.



Mathematics, hard work, and a little bit of luck combined to form the werewolf attack.

"We didn't know if we could make everything work," deSomov says. "We'd shoot some scenes before the background art was finished, for example, and would have to put together some mock-up wireframe on the computer to try to figure out exactly how the game play would work."

"We had no idea how we were going to do the scene where the werewolf attacks Lizzy. We had this guy in a mechanical suit, and we storyboarded out the scene. Then George Chang, using some video footage and a timing device that involved dropping ping-pong balls, worked out a mathematical sequence we could use to match everything up and design the Butcher Shop set. It was really quite amazing. We were very excited when we pulled it off."

Computer graphics also allowed for some neat shortcuts. For the scene in Dracula's Castle, for instance, where dancers rise from the floor, only one couple was used. They were dressed in three different costumes so two dancers became six, then reproduced so six became a dozen.

Larry Guterman directed all the live-action sequences, providing those dynamic opening sequences that set the mood of the game as well as the jolts and scares along the way.

The Mutant Oozes to Life!

OK, but now designing and developing Escape from HorrorLand is history. When's the sequel coming out?

It turns out that the second Goosebumps adventure was first discussed in February 1996, before the live-action video and programming had even begun on Escape from HorrorLand.

The next game will be based on Goosebumps #25, *Attack of the Mutant* ...in a way.

"The mandate from Stephen Spielberg from the first meeting has been that the interactive games can do nothing to discourage kids from reading," says Krieger, who's also scripting this game. "He doesn't want us to do anything that will make readers say 'I played the game, I don't need to read the book.' So we can do a sequel, a takeoff, or an extrapolation of a book, but not a version of the book itself."

"So while Escape from HorrorLand is literally a sequel, The Mutant [the working title of the game] is both visually and in terms of game play much different from the book."



No one at DreamWorks wanted to do another game that looked or played too much like *Escape from HorrorLand*. The *Mutant*, in which a comic-book reader is pulled into the world of his favorite comic and must fight its supervillain, takes place in a comic-book factory. It will be entirely animated, with no live-action sequences. And it is more of a “shoot and chase” action game than an exploration game.

“We’ve basically invented a new kid hero,” Krieger says, “and although some of the characters from the *League of Good Guys* are back along with some of the *Dark Side* mutants and henchmen, there are new adversaries and villains, as well as lands that weren’t in the book. *HorrorLand* was more of a direct sequel; *The Mutant* takes the premise and goes farther with it.”

If everything goes according to plan, the next *Goosebumps* game will be released later this year around the holiday season.



THE HORRORLAND KIDS TELL ALL

Sure, *Goosebumps: Escape from HorrorLand* features a lot of big stars. There's Jeff Goldblum from *Jurassic Park* and *Independence Day* and Isabella Rossellini from *Big Night*, *Zelly and Me*, and "Friends." You may not know their names, but you probably recognize Robert Joy from *Harriet the Spy* or *Waterworld*, and Charles Martin Smith, who has been in tons of kids' movies, as well as "The X-Files" and *The Untouchables*.



*The three young stars of *Escape from HorrorLand* are together at the beginning of the game, but they don't all hook up again until *Dracula's Castle*.*

But we all know that the *real* stars in *Escape from Horrorland* are Lizzy, Luke, and Clay. After all, they're the ones who had to be stuck in stocks, frozen in meat lockers, trussed up as mummies, and served for dinner. So we caught up with the youngsters—better known as Tatum Fjerstad, Adam Wylie and Eric Lloyd—to find out what shooting *Escape from HorrorLand* was really like.

Life As Lizzy

Tatum Fjerstad was lucky to be involved with *Escape from HorrorLand* at all—her agent sneaked her into the middle of the audition process after dozens of kids had already been eliminated. Although Fjerstad lives most of the year in Minnesota, she comes to California in March and April for television's "pilot season." That's the time when all the networks are filming samples of sitcoms

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and dramas. If the sample is well liked, it may become a regular series the following fall.

She went through four separate auditions with other prospective Lukes and Clays as well as with the actors who eventually got those parts, Adam Wylie and Eric Lloyd. A lot of executives sat in on the auditions, including the producer and director of *Escape from HorrorLand*, John Skeel and Larry Guterman, respectively. The executives were observing how kids of different ages worked together, and how, for example, a blonde looked with a redhead.

Fjerstad, who's 12 and in the seventh grade, remembers the phone call that came announcing her new job as a CD-ROM star. "I just screamed and screamed."

The acting bug bit Fjerstad early. She was only three when she started "begging and pleading and crying" for permission to compete in a local pageant, mainly, she remembers, because she wanted to dress like her mom and aunt. She won a bunch of trophies and the pageant crown, but her mother didn't really want her to get involved in performing.

"When I was eight," she says, "I asked my mom if it cost any money to do plays. She said no, so I started to do community theatre. As a matter of fact, I was in my first touring troupe last year—*A Christmas Carol*, which ran for a month. We had to sit on a bus all day, but we saw a lot of hotels and malls, and it was fun to do Christmas shopping on the road."

In addition to her stage work, Fjerstad has also done commercials, and she had bit parts in *Grumpier Old Men* with Jack Lemmon and Walter Matthau, and *The Cure* with Joseph Mazzello (he's the kid in *Jurassic Park*).

She remembers the days shooting *Escape from HorrorLand* as long but fun. The three youngsters would have to be at the set around 8:30 or 9 a.m. and would get into costumes and makeup. Then they'd have to go to school. Any actor under 16 has to have three hours of school a day when on the set, although the three hours can be broken up into smaller chunks to fit in round shooting.

Fjerstad's favorite part of the filming was the dance scene, where she's whirled around by Goldblum, who plays Dracula. A dance instructor came to her apartment to go over the dance steps, and she and Goldblum practiced the basic steps in the makeup room, although it was too small for them to try the big movements.

"It was so neat working with him," she says. "You wanted to ask him about *Jurassic Park*, but you knew he got those questions all the time."



Isabella Rossellini kept things light during the scenes where she chased Fjerstad around a sitting room by counting the fake fingernails she kept losing.

"She'd say, 'I lost two that time,' and we'd crawl around on the floor looking for them."

Something she recalls with mixed feelings is the makeup job she had when Lizzy had to look half-frozen after a werewolf threw her into a meat locker.

"They put all this gelatin on my face and powdered it," Fjerstad says, "and then had fake icicles all over me. I couldn't move around or toss my hair, and I couldn't itch any itches. The makeup lady had to blow on them. It was fun, but it was a challenge not to wiggle."

Fjerstad insists she's a normal kid who enjoys crocheting and baking and playing with her two brothers, who are seven and eight years old. But her friends at school assume her life is busier and more exciting than it actually is.

"I'll be absent for a day," she says, "and everyone will be, like, 'Were you filming a movie yesterday?' And I'll say, 'No, I was sick.'"

She read the Goosebumps books when she was younger, but she's moved on to the Fear Street series now. She's played Escape from HorrorLand several times on her new computer, and she enjoys showing the game's secrets to friends during sleepovers.

Fjerstad's off to Los Angeles soon for another pilot season, so watch for her on TV next fall.



It took a lot of makeup to turn Tatum Fjerstad into an uncomfortable LizzySicle.



Lizzy got to enter a dance of doom with Dracula.

Adam's Antics

Although Tatum Fjerstad is polite enough to say that Adam Wylie and Eric Lloyd didn't play any tricks on her while shooting *Escape from HorrorLand*, Wylie doesn't remember it that way. "We got her good a couple of times," he says.

Ganging up on the new kid was something with which these boys may have had a little practice. They're best friends who have worked together several times before. Wylie, in fact, is one of the hardest-working young actors in Hollywood. He's been in 83 commercials, 11 movies (such as *Kindergarten Cop*, *Child's Play 2*, and *All Dogs Go to Heaven 2*) and plenty of TV shows (including a co-starring role in "Picket Fences" and guest appearances in "Seinfeld," "Home Improvement," "Sliders," and "High Incident").

Since he's already so busy with movies and TV, why did he want to do a CD-ROM game?

"I just thought it would be fun," says Wylie, who doesn't have a computer. He's not been able to play *Escape from HorrorLand* yet, but his friends tell him "it's cool."

Wylie was practically born into show business. His older brother, Ben, was in a stage production when an agent in the audience saw him perform. He started acting, and when Adam was born, it was "just sort of understood" that he's be an actor, too.

He stays in regular school as often as he can. His favorite subject is math,

and he's active in lots of sports, including gymnastics, hockey, soccer, and figure skating. He also sings and can tap, ballroom, and ballet dance. Some day he hopes to be placed in *The Guinness Book of World Records* for having the largest collection of business cards; he has more than one thousand already.

His memories of *Escape from HorrorLand* include the



Adam Wylie got to joke around a lot in his role as Luke—especially when his "sister" was turned into a caterpillar.



"thousands" of kids who showed up for auditions, and the very long days shooting.

"We'd go in first thing in the morning and finish up at 9 at night," Wylie says. "But being a mummy was pretty cool. They had to put all these rags on me, and I had to wear special shoes that were all wrapped up."

To keep themselves occupied when they weren't shooting, Wylie, Fjerstad, and Lloyd set up an art store in their school room. They each had a section of the room in which to work and display their pictures, which they'd sell to the cast and crew.

These days, Wylie is still as busy as ever—he finished filming "High Incident" the day before we talked. And he had recently returned from filming "Pirates 4-D" with Leslie Nielsen and Eric Idle on the Virgin Islands and Puerto Rico. It wasn't these co-stars he wanted to talk about, however; it was his monkey. He worked with the same Capuchin monkey who starred with Geena Davis in *Cutthroat Island* and Thora Birch in *Monkey Trouble*.

"The film is going to be shown in all the Sea Worlds around the world," he says. "But I worked with jungle critters instead of sea critters. That monkey was so much fun to work with. He would just sit on my shoulder. It was great."



All wrapped up and nowhere to go.

Eric's Feats As Clay

Eric Lloyd's biggest disappointment in *Escape from HorrorLand* isn't that he had to endure having an apple crammed in his mouth while he posed as an entree, but that he narrowly missed meeting Stephen Spielberg.

But even that setback pales in comparison to the neat camera work he got to try while on the set of *Escape from HorrorLand*. The shoot used a special-effects method known as green-screen shooting. The actors perform in front of a large green screen (a blue screen is sometimes used), and in post-production a new background replaces the green. In *Escape from HorrorLand*, the

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Much of Eric Lloyd's acting was from the neck up. First he was stuck in these stocks...

body still but his head moving back and forth. You could see it the regular way through the camera, but the tape automatically disappeared on the monitor, so it looked like his head was off and bouncing around."

Lloyd, who is ten and who met Wylie when his older sister worked with his friend on *Kindergarten Cop*, also enjoyed some stunt work in the game sequence when HorrorLand explodes.

"It was hard because we all three had to slide and hit our marks right in front of a camera. But we got to wear knee pads and stuff."



...then under a covered dish on the banquet table.

background in Dracula's Castle, for example, was actually a small model.

During the making of the game, the camera would sometimes be left on (but not rolling, so no film was wasted) during lunch, and the kids could create their own green-screen effects.

"One guy named Tom put green tape across his neck," Lloyd says, "and stood in front of the green screen with his

He gave several copies of *Escape from HorrorLand* for Christmas presents last year, but wasn't able to play it himself until he upgraded his computer. He's powering through it now, and pronounces it "hard, but cool."

Lloyd, too, attends regular school when he's not working on a project, but he's been pretty busy recently. He's already starred in *The Santa*

CHAPTER TEN: THE HORRORLAND KIDS TELL ALL



Clause and Dunston Checks In. He plays the young Bruce Wayne in the movie *Batman and Robin* and got to meet George Clooney, Chris O'Donnell, and Alicia Silverstone on the set. And he's also in Woody Allen's next movie, *Deconstructing Harry*, which stars Billy Crystal, Robin Williams, and Demi Moore.

Chapter Eleven



FRANKLY STINE

R.L. Stine is a busy man, so we were fortunate to catch him between deadlines. We knew that you'd be curious about a few matters—like we were. Just who is this guy who can crank two wonderfully scary books a month—and what makes him tick? Here's a little about Stine in his own words.

When is your birthday?

I was born October 8, 1943, in Columbus, Ohio.

What does the “R.L.” stand for?

Robert Lawrence. But most people call me “Bob.”

Where do you live?

I live in New York City with my wife Jane, my son Matt, and my dog Nadine.

What did you enjoy reading when you were a kid?

I read the “Tales from the Crypt” and “The Vault of Horror” comic books, as well as Norse legends, Greek myths, and baseball stories.

Where do you get your ideas?

I've never turned into a bee. I've never been chased by a mummy or met a ghost. But many of the ideas in the books are suggested by real life. One Halloween, for example, my son, Matt, put on a mask and then he had trouble pulling it off. That gave me the idea for *The Haunted Mask*. Also, I think back to what I was afraid of or what was scary to men and try to put those feelings into books.

Do your readers make any outrageous requests?

Readers ask me to dedicate a book to them, put them in books as characters, or get them parts in the TV show. And I get so many requests for autographs—I get more than 1,500 letters and emails every week—that my arm would probably fall off if I tried to fulfill them all. But I do attend one or two bookstore signings or conventions a year.

What are your favorite sports, movies, and books?

I like playing pool. My favorite monster movie is *Creature from the Black Lagoon*. My favorite scary book is *Something Wicked This Way Comes* by Ray Bradbury. And my hobbies are watching old movies and cruising the Internet.

Do you have any input into the Fox Kids “Goosebumps” series?

I read each script and make comments. It’s been really fun to see the ways that other writers handle my stories. It’s strange to see my characters walking around on the screen—nothing is ever the way I pictured it.

I especially like all the monsters and strange creatures, as in “How To Kill A Monster” and “Welcome to Camp Nightmare.” They’re so much scarier than I imagined when writing the books! We film the series in Toronto, and the guys at the creature shop we use are really fantastic.

I visit the sets in Toronto whenever I have a show intro to tape. I do introductions to all of the hour-long, primetime Goosebumps shows. My favorite intro is the one for “Night of the Living Dummy III.” I do that intro with a dummy of myself!

How about input into the other merchandise?

Sometimes I get to check out a storyline or some new art. But the people at Parachute Press keep a close eye on every single item that goes out. They even approved the pattern on the bottoms of the Goosebumps sneakers!

What do you think of Escape from HorrorLand?

I had a chance to read the script and see a lot of the art for the CD-ROM game in its early stages. I love this game! I’ve spent hours playing it, and I’m still not even halfway through! I love the look of it, and I love all the creepy, funny jokes that are hidden everywhere, included just for fun.

The game is based very closely on the book *One Day at HorrorLand*. And I was thrilled to see so many rides and attractions and features from the book come to life in the game.

I believe the Goosebumps fun and creepiness lends itself well to multimedia. Our interactive book series, Give Yourself Goosebumps, works very much like a computer game. A computer game allows you to move through a scary world and make choices and experience thrills and chills just as the characters in a Goosebumps book do.

Were you a gamer before Escape from HorrorLand came out?

My son Matt and I enjoy computer and video games a lot. But my reflexes are



just about shot. He always beats me—especially at Madden Football! Matt got all the way through *Myst*. Recently the two of us spent time with *The 7th Guest* and *Under a Killing Moon*.

Do you have any advice for young people who want to be writers?

Reading is as important as writing. Read as much as you can. Read as many different writers as you can. Soak up all styles. You can learn all kinds of ways to say things.

Appendix A



MAZE MAPS

They're either your favorite part of *Escape from HorrorLand* or a horror you consider skipping entirely. Mazes. Long corridors filled with tokens. Or one-way passages into a monster's fanged embrace.

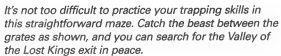
Although you can play *Escape from HorrorLand* without delving into any trash-can entrance to a maze, the mazes certainly add challenge and replay value to the graphic adventure. And you won't come remotely close to the 777-token perfect score unless you seek out the remote maze corners.

You can find maze maps in two books within the game—one in the *Wolfden* and another in the laboratory in *Vampire Village*. And if you're writing a book about *Escape from HorrorLand*, you can also get maze maps from the designers at DreamWorks Interactive. So that's what we did.

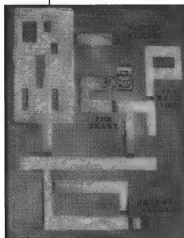
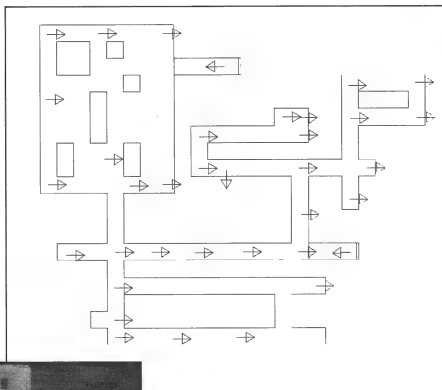
The designers' sketches of the maze maps provide very basic instructions on how to proceed through each maze. They don't show the beasts. They don't indicate how many tokens are inside each one. They don't even mark the exits. But some help is better than none, and when a beast is breathing down your neck, a sketch of an area marked "unexplored" in the *Wolfden* map is better than nothing at all.



You can open gated entries in the mazes as long as the carved seal is on your side. If it's on the other side, then you must find a different way around or look for another maze entrance entirely.



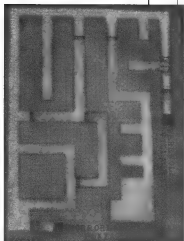
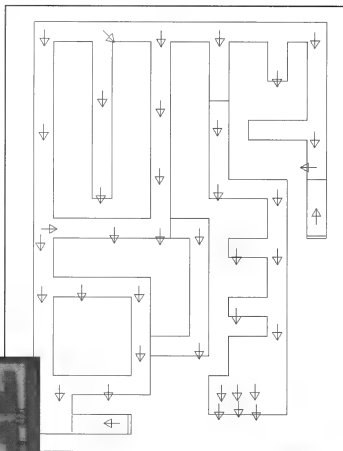
APPENDIX A: MAZE MAPS



The open spaces can be a mixed blessing. You can pick up a lot of tokens quickly, but you're in plain view of passing beasts.

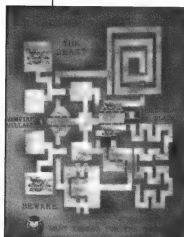
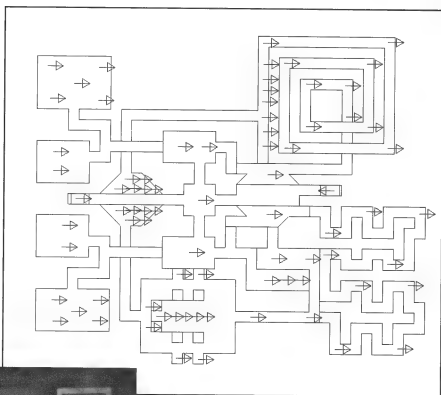
Goosebumps

ESCAPE FROM HORRORLAND



You can get trapped while searching long corridors without access hallways. Sometimes you can escape detection by stepping up close to a wall and trying to blend in with the masonry.

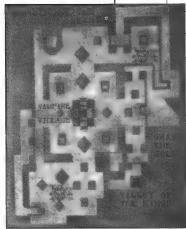
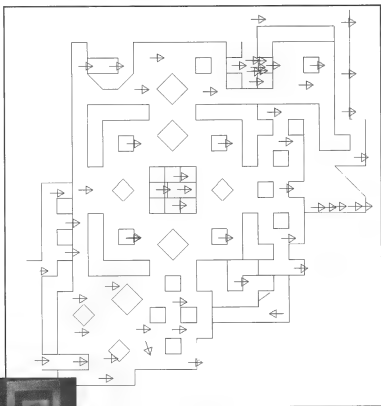
APPENDIX A: MAZE MAPS



Ah, carumba! Your work is cut out for you here. You might be able to avoid getting lost. And you might be able to avoid the monsters. But can you do both?

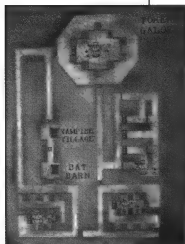
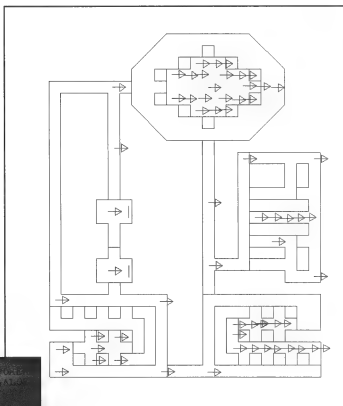
Goosebumps

ESCAPE FROM HORRORLAND



There are lots of grates to keep track of here. Try to work in an orderly fashion...and remember that the monsters have a short attention span. Duck out of sight, and you sometimes can return safely to your original position a few seconds later.

APPENDIX A: MAZE MAPS



When the beast is in a big round room, you can dash inside, run halfway around the room in the direction opposite to the beast, and then run back out and start again on the other side. But when there are two or more critters, you might need to revise your strategy.

Appendix B



NO-FRILLS WALK-THROUGH

One of the most surprising things about Goosebumps: Escape from HorrorLand is that you can finish the game without playing huge portions of it. Seriously! You can ignore half the buildings, all the mazes, and every token and trading card. But if you do, there's little point in playing at all.

This walk-through is intended as a quick tip sheet. In other words, it's *not* a guide to playing the game. You probably won't even understand the plot if you strictly follow this walk-through instead of playing the game on your own. You'll simply miss way too much—and that takes out all the fun.

There—you have been warned.

Werewolf Village

Go into the Full Moon Cafe and grab one of the cockroaches crawling across the screen. (You don't need to do anything else in Werewolf Village until the fire occurs.)

Walk toward the stocks, take a left by the fire department, and take the path by the picket fence to HorrorLand Plaza.

Now trigger the fire by returning to Werewolf Village. Lizzy will jump through the flames, but you can't follow her.

Look at the pipes and control the wheels to your right. Click on Un-Natural Gas first, Super-Natural Gas second, and Natural Gas third. The fire ceases.

Look for Lizzy in the Butcher Shop's meat locker. This triggers a werewolf attack.

Follow Lizzy through the maze in the woods. Turn left when she says "this way," right when she says "over here," and go straight when she says "run to me."

When the werewolf stumbles into Lizzy's trap, grab the mummy's hand from him.

Follow Lizzy (until she screams and is spirited away) down the shortcut back to HorrorLand Plaza.

HorrorLand Plaza

In the HorrorLand Museum, pick up the mop and insert it into the guillotine. Click on the guillotine and chop off the mop head.

Use the stick to prop up the Vampire Eyewear exhibit. Take both pairs of sunglasses.

Go to the Egyptian exhibit and click the sunglasses on the heads of both statues. When the lasers have stopped, pick up the amulet. When you add it to your inventory, the amulet automatically joins with the mummy's hand.

Go down the path to the Bat Barn. Click on the pumpkins until you find the ones that speak. Note which word or syllable is spoken by which pumpkin.

Return to HorrorLand Plaza, and then go back to the Bat Barn. Click on the pumpkins in order so they say "The scarecrow walks at midnight." If you make a mistake, you must return to the plaza and trudge down the path to try again.

Once the barn door is open, click on the back wall of the barn just left of center to turn on the light switch. Exit through the back door.

The Valley of the Lost Kings

Go through the back door of the Bat Barn and turn right to go down the path to the Valley of the Lost Kings. Approach the pyramid.

Use the mummy's hand/amulet in the stone impression to the left of the pyramid. When the statue is revealed, click on it to open the entryway.

In the ante-chamber, click on the sections of both painted columns until the heads, torsos, and legs all match.

Click on the door of the sand chamber to go inside.

Look back at the door to see the whip and hat. Click on them to pick up the whip and trigger the sand that begins falling into the chamber.

Click on the symbols on each of the four large columns in the room and move them until the symbols on each column match the those found by the entryway stairs. The back door opens.

Open the mummy case on your left to get a crowbar.

Pry open the sarcophagus in front of you to release Luke.

Follow him into a tunnel, where you're chased by a mummy.

APPENDIX B: NO-FRILLS WALK-THROUGH



When you leave the tunnel and the mummy paralyzes Luke, grab a torch from the wall and begin poking the mummy with it. If the torch goes out, turn around and light it again in the fireplace.

When the mummy is crushed, grab the ring from his finger.

Vampire Village/Doom

Leave the valley, walk toward the Bat Barn, and take a right at the sign to Vampire Village.

Hit the tennis player zombie with your whip and she falls to pieces.

Walk up the path and through the woods above the trash can until you reach Doom.

Go inside the round building in the middle of the town square.

Look at the chemicals on the counter, and you'll see that Lizzy has been turned into a caterpillar.

Mix a potion of red-blue-red to return Lizzy to normal.

On the way out, look at the cookbook on the table of books to see the Egyptian ritual.

Return to the entrance of Vampire Village and go into the building with the large carved faces on it.

Inside the workshop, pick up the tongs from among the tools in the back.

Insert the mummy's Ring of Ra into the tongs and click on the fire pit to begin heating the gem. Luke and Lizzy help with the ritual, and the gem begins to glow.

At the gate on the opposite side of Vampire Village, Renfield demands the gem. Click the gem on him to activate the paralyzing beam, and then go through the now-open gates.

Dracula's Castle

Inside the castle, open the door with the leering face to reveal a banquet table. Open the covered dish to find Clay.

When Lady Cadaver appears, follow her up the staircase opposite the banquet room.

When she begins chasing Lizzy through the sitting room, click on the large green rectangle to your left to drop a Murphy bed on her head.

Follow Lizzy through the door beside the Murphy bed.

When Lizzy begins dancing with Dracula, click on the glowing parts of his clothing until you've found the handle to the machine in which Clay is imprisoned.

Goosebumps

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Return to the banquet room and click the handle onto the heat machine.
When the combination lock appears, click on the bat first, the wolf, bat, and bug second, and finally the bat again.
When Clay is released, follow everyone through the door in the banquet room.
When you reach the Coffin Ride, click on the final coffin to climb inside and click on the lid to close it and start the ride.
Squash the bugs and spiders as close to the top of the screen as possible to keep them from biting you.

Monster Square Garden

As you're standing outside the Monster Zoo, click on the skeleton to the bottom right.
Pick up the ticket near his hand.
Click on the base of the tiki near him to open the control panel, and click on the red button.
When the lights go on, insert the ticket into the other tiki to open the door to the zoo.
As you're looking at the exhibits, tickle the alligator on the left to pick up a magnet.
Feed the spider the cockroach from your inventory to get the string. The string and magnet combine in your inventory.
Click the string/magnet on the octopus's tank and lower it to pick up the key. Yank it back out.
Use the key on the janitor's locked closet.
Pick up the Eat Away can from inside and flip the power switch.
Go down the passageway that had been barred.
When the Horrors drag away the Morris parents, use the spray can on the lock by the power switch, and then flip the switch to go into the Arena.
After Madison Storm has made his speech and Clay has announced that he's found the Monster Attractor and set it on reverse, go into the elevator opposite the Monster Zoo entrance.
When you're in the tower and Storm has set his four-minute time limit, click on the machine to your right to open it.
Play the Simon game inside. Match four patterns to activate the machine, suck up Storm, save Mr. and Mrs. Morris, rescue your friends, and trigger the end-game sequence.

The Trading Cards

The locations for the ten trading cards are:

- 1) the bedroom of the Wolfden
- 2) next to the trash can by the fire department
- 3) in the HorrorLand Movie Theatre box office
- 4) beside the trash can inside the Bat Barn
- 5) in a hidden niche to the right of the sand room
- 6) in the mummy case to the right of where you find Luke
- 7) on the ATM in Vampire Village
- 8) in Dracula's pocket
- 9) beside the gargoyle on the far left on the Monster Zoo
- 10) outside the elevator to the tower

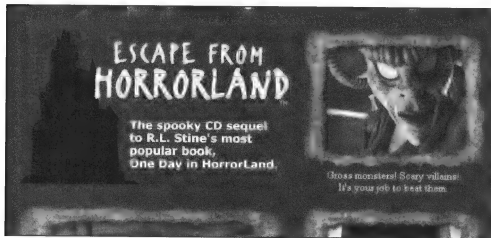


WEB SITES

It's a big wide wonderful World Wide Web we live in. And one of the best things about Internet access is that Web sites can be designed by fans. Whether it's an obscure San Francisco band, a new Japanese anime, or that series of best-selling books for preteens, the latest news and honest reviews are going to come from the true enthusiasts.

The Goosebumps series has literally dozens of Web sites, most designed and maintained by the devoted readers of the books. Here, in addition to the official Web sites for R.L. Stine, the books, and the Escape from HorrorLand game, are some of the best fan sites.

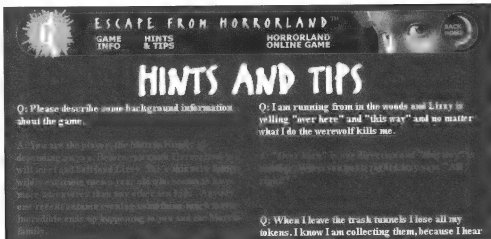
Official Sites



Yikes! There are Horrors awaiting you on the DreamWorks Web site.

Goosebumps

ESCAPE FROM HORRORLAND



You probably won't find a hint on the toughest puzzle in the game, but the DreamWorks Web site includes some general strategy tips.

DreamWorks Interactive

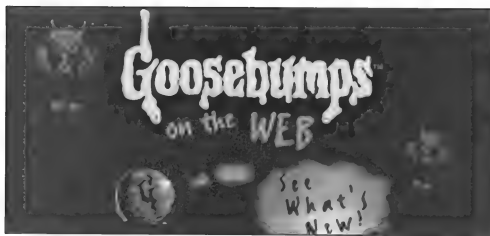
<http://www.dreamworksgames.com/Games/Goosebumps>

The good-looking DreamWorks site includes some of the more horrific game screams from Goosebumps: Escape from HorrorLand. You can also access some very general hints and tips. Elsewhere on the DreamWorks Web, you can find out about other new games and projects in development.

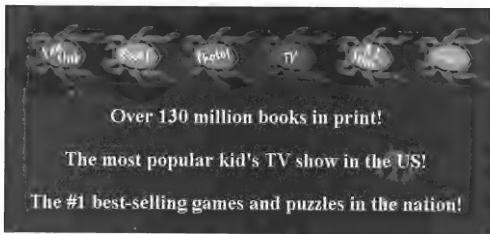
Scholastic Inc.

<http://scholastic.com/Goosebumps>

The official Goosebumps site—Welcome to Goosebumps on the Web—is attractive and well maintained. It's also packed with information. You can read about the latest books as well as the video releases. There are also photos and synopses of the TV shows, and neat merchandise, such as the Goosebumps Party Kit. Escape from Horrorland gets its own plug, too.



There's lots of interest for fans at the Scholastic Web site.



Among the items you can read about on the Scholastic site are the fan club, books, TV show, author R.L. Stine, and Goosebumps merchandise.

Goosebumps

ESCAPE FROM HORRORLAND

ESCAPE FROM HORRORLAND COMING TO STORES IN LATE NOVEMBER DREAMWORKS INTERACTIVE

The Spooky Sequel To One OF ALL TIME's Popular
Goosebumps Books, ONE DAY AT HORRORLAND

Don't just read about it - live your own scary adventure! Once again Lizzy, Luke and Clay are trapped in the scariest theme park of all time - HorrorLand. How can they escape? That's for you to discover, because now, you're right there with them, and it's up to you to rescue them! Escape from monsters like the Werewolf, Dracula and the horrors of HorrorLand, gather



Scholastic even gives a plug to *Escape from HorrorLand*.

Fox Kids Cyberstation

<http://www.foxkids.com>

This is a disappointment from the hip and happening Fox TV. Although the setup is nice, and there seems to be information on every TV show, the details

are sketchy at best, with no episode guides or news on upcoming shows. You can tour other shows like "The Tick," download some sound effects, or try out other activities, but Goosebumps—and other Fox Kids shows—deserve better.

Night of the Living Dummy



Photo: Scholastic Productions / Protocol Entertainment

That Slappy - he's no dummy!

The episode guide for the Fox Kids TV show on the Scholastic site includes some photos, too, such as this one for "Night of the Living Dummy."



The colorful structure of the Fox Kids Cyberstation site unfortunately provides little Goosebumps information except for its TV rating.

"Goosebumps"



"Welcome to Goosebumps. Viewers beware, you're in for a scare! These Goosebumps episodes are based on the popular book series by R.L. Stine. Each super-spooky show will scare the pants off you. I warn you, don't watch it alone"

The colorful structure of the Fox Kids Cyberstation site unfortunately provides little Goosebumps information except for its TV rating.



Fan Sites

There are some good fan sites on the Internet that include full lists of books, reviews by readers, TV episode guides and on-the-set photos, newsletters, and the chance to make contact with other Goosebumps readers (and game players). They're built by the fans themselves, so take all the rumors with a grain of salt! But they're a good place to see how your favorite books stack up against another fan's in Canada, the United Kingdom, or just down the street.

The Source by Mail

R.L. Stine gets an astonishing amount of mail per week—around 500 email messages and 2000 postal letters—but if you want to add yourself to his mailbag, you can contact him c/o Scholastic Inc., 555 Broadway, New York, NY 10012-3999.

Appendix D



THE GOOSEBUMPS LIBRARY

Here are the books that started it all—not only *Escape from HorrorLand*, but also the board games, the pencils, the lunch boxes, the TV show, the sneakers, and all the other Goosebumps paraphernalia that has entered our lives. The books are listed in order of publication date, with a brief plot summary. How many have *you* read?

#1 Welcome to Dead House

Josh and Amanda don't like their new house in Dark Falls. Ghostly figures appear upstairs. Their dog keeps running away to the cemetery. And the other kids in town threaten them when no grownups are around. Is Dark Falls populated by zombies?

#2 Stay Out of the Basement

Margaret and Casey's scientist father is always fiddling around in the basement, and the girls aren't allowed down there. Sneaking down one day, they see a bunch of plants—and one of them grabs Margaret! Soon their father's growing leaves instead of hair and he's bleeding green blood. When he tries to get the girls to eat some plant food, they know they're in green, leafy trouble.

#3 Monster Blood

A visit to his great-aunt's house is a major yawner for Evan...until he and his new friend Andy find the dusty can of Monster Blood in a toy store. They're concerned when Evan's dog Trigger eats some, but they're even more concerned when the green ooze begins growing and growing—and so does Trigger. This top-notch adventure has two sequels.

#4 Say Cheese and Die!

The camera that Greg found sure takes some unusual pictures. He photographs his dad's car, and the picture is of a wrecked automobile—his father's in an accident soon after. So when he shoots Shari's party and she isn't in the photo, he needs to solve the mystery...fast.

#5 The Curse of the Mummy's Tomb

After a kidnap attempt, Gabe gets to go inside a pyramid with his cousin Sari and her archaeologist father. But now they're lost inside the pyramid, and they're being chased. Is it Ahmed, the would-be kidnapper, who's after them? Or has Gabe raised long-still spirits with the mummy's hand (ominously called The Summoner) he found at a garage sale?

#6 Let's Get Invisible

While playing in his attic, Max and his friends uncover an old mirror. One pull of the light switch above the mirror, and the person standing in front of it disappears! They have fun trying out the invisible trick—until it becomes harder and harder for them to reappear. A force from the other side of the mirror is trying to take over!

#7 Night of the Living Dummy

Kris and Lindy find a ventriloquist's dummy in a dumpster. It looks very real—maybe *too* real. Lindy says its name is Slappy, and she begins experimenting with controlling the dummy. Before long, however, Slappy begins saying and doing things all on his own.

#8 The Girl Who Cried Monster

There's nothing Lucy enjoys more than scaring her little brother Randy with monster stories. She's told so many, in fact, that when she finds a *real monster*—the local fly- and turtle-eating librarian—no one will believe her. Can she obtain proof before Mr. Mortman comes after her? A fun story with a surprising ending.

#9 Welcome to Camp Nightmare

A fun stay at Camp Nightmare quickly changes into a nightmare. One bad thing after another keeps happening, and none of the counselors seems



concerned. Have the campers just gone back home? Or is Camp Nightmoon a front for a sinister operation?

#10 The Ghost Next Door

Danny has moved in next door and he is, to put it politely, is a little strange. Hannah is “accidentally” run down by his bike, and he’s hanging around with the local troublemakers. His mother seems strange, too—she won’t answer the front door even when Hannah can see her inside. Is the whole family made up of ghosts?

#11 The Haunted Mask

Carly Beth is afraid of everything, and her friends don’t help by sneaking up behind her and pulling embarrassing tricks. She decides to turn the tables by buying the scariest Halloween mask she can find. It works—too well. The mask affects Carly Beth’s personality. Even worse, when she wants to take it off, she finds it’s stuck tight! Scary and atmospheric, this book is one of the best.

#12 Be Careful What You Wish For...

Samantha Byrd is one of the tallest girls in school, but she’s still not very good in basketball. When she finds a necklace and returns it to its owner, she’s offered three wishes. She first wishes to be a great basketball player. She doesn’t become one and her brother laughs at her, so she wishes he were only a foot high. What happens when *that* wish comes true?

#13 Piano Lessons Can Be Murder

Jerry finds a piano in the attic of his new house. He begins taking piano lessons from the strange Dr. Shreek. There are stories about kids who went for lessons at Dr. Shreek’s and never came out. Then Jerry spots a ghost by the piano who tries to tell him something. Is being musical worth risking being dead? Another great one.

#14 The Werewolf of Fever Swamp

Grady and his family have moved to the edge of a Florida swamp in the middle of nowhere. Grady’s unhappy until he makes a new friend and finds a dog of his own. But when small animals begin turning up dead, everyone

wants to blame Grady's dog. Is Wolf really a werewolf? You won't soon forget the surprise ending this book has to offer.

#15 You Can't Scare Me!

Eddie decides to teach his show-off friend Courtney a lesson. But a series of practical jokes falls flat. Then he gets a brainstorm—convince her to go down to Muddy Creek, where it's rumored that the Mud Monsters live. It turns out the *real* trick is surviving when the Mud Monsters come out!

#16 One Day at HorrorLand

Here's the one that inspired the game. A trip to an amusement park turns dangerous when the Morris family (and a friend) gets lost and ends up at HorrorLand. The rides seem deadly, the hosts are Horrors, and worst of all, there doesn't seem to be any way out.

#17 Why I'm Afraid of Bees

Puny Gary Lutz gets the opportunity of a lifetime—to exchange bodies and lives with another unhappy youngster. But somebody at Person-to-Person Vacations screws up, and Gary finds himself trapped in the body of a bee. Even worse, the guy in *his* body's having a honey of a time and doesn't want to leave.

#18 Monster Blood II

Evan thought his friend Andy had gotten rid of the can of Monster Blood. But she still has the "Surprising Miracle Substance," and she wants to feed it to the class hamster, Cuddles, the bane of Evan's existence. Evan thinks it might be funny to have a hamster as big as a poodle. But when Cuddles turns elephant-sized, he threatens the whole school.

#19 Deep Trouble

Billy's uncle has been offered a cool a million dollars to trap the mermaid that has been spotted around the island Ilandra. But when they capture the mysterious sea creature, they find that unscrupulous amusement-park officials will stop at nothing—not even murder—to obtain the mermaid for their own evil gain.



#20 The Scarecrow Walks at Midnight

Jodie's summer trip to her grandparents is different this year. Her grandfather won't tell stories, and her grandmother won't make pancakes. The tense atmosphere has something to do with the farmhand Stanley, the book he's always talking about, and some scary scarecrows standing guard in the corn. Scarecrows that move even when there's no wind.

#21 Go Eat Worms!

Todd is worm-obsessed. He's always cutting 'em up or putting them in experiments. The table is turned after an earthquake. Suddenly Todd is finding worms in his hat, in his sandwiches—everywhere. Is a friend playing a joke? Or are the worms out for revenge?

#22 Ghost Beach

Jerry and his sister Terri are anxious to explore the spooky cave down by the beach. But their friends warn them never to go inside. Now they must decide whether to risk their lives to find out how their family is tied into local ghostly legends. This one has a chilling ending!

#23 Return of the Mummy

Gabe is back in Egypt. So are Sari and Uncle Ben. And so, unfortunately, are the mummies. A secret chant and an amber pendant seem to revive the undead. But when Uncle Ben makes a discovery to rival King Tut, it might be the *living* who prove most dangerous.

#24 The Phantom of the Auditorium

Brooke and Zeke are the leads in their school's production of "The Phantom." But someone seems unhappy with the production—someone who's leaving threatening notes and scaring the actors. Is Zeke playing tricks? Or is there someone else in the school auditorium? When Zeke gets suspended, the two of them must find out.

#25 Attack of the Mutant

Skipper Matthews' favorite comic books star the incredibly evil supervillain The Masked Mutant. One day he discovers a building in his town that looks like the Mutant's secret headquarters. Soon Skipper is revealed in the comics as the Mutant's new foe!

#26 My Hairiest Adventure

After trying Insta-Tan lotion, Larry begins sprouting gross black hair all over his body. It grows back faster than he can shave it off. Now the others who tried the lotion are disappearing—and dogs are appearing in their place. Is Larry turning into Fido?

#27 A Night in Terror Tower

Sue and Eddie are seeing the sights in London while their parents are attending a conference. But during a visit to the infamous Terror Tower, they're chased by a prison guard and a mysterious caped figure. Suddenly they find themselves thrown back in time...to the day Princess Susannah and Prince Edward are due to be executed in the tower!

#28 The Cuckoo Clock of Doom

Michael's dad has admired the clock in the antique shop for years. Today he's brought it home, and the family has noticed a dial on the side of the clock. A dial that begins in 1800—the year the clock was built—and ends in 2000. Do the clock and its evil cuckoo control the destiny of the world? Michael gets caught in a time warp trying to figure it out.

#29 Monster Blood III

The third *Monster Blood* is just as good as its predecessors. Evan's back, along with his best friend Andy, school bully Conan, and the can of green ooze. This time Evan is baby-sitting his annoying cousin Kermit. He and Andy put some Monster Blood in Kermit's science experiment for a joke. But the prank backfires when the experiment explodes and Evan gets some of the Monster Blood in his mouth. Looks like he's growing again!

#30 It Came from Beneath the Sink

Kat found a brownish sponge beneath the sink in her new house—so why is it breathing? And why does bad luck seem to follow whoever has this sponge-like creature called a Grool? If it can escape detection for 24 hours, Kat will be sentenced to the ultimate bad luck—death!

#31 Night of the Living Dummy II

Amy's ventriloquist dummy has been broken, so her father buys her a new one. Why is she so scared, though, when she gazes into its bright blue eyes? Yep,



Slappy's back, and so are the magic words that bring him to life. You can bet that Amy won't have any more luck controlling the evil dummy than his previous owners.

#32 The Barking Ghost

Cooper Holmes isn't particularly happy with his new home in the deep woods, especially when he's chased by a pair of maniac black labradors that disappear before his eyes. Soon the labs are appearing in his house! Are they trying to kill him, or make him follow them? Cooper and his friend Fergie find out on a trip to the Changing Room that gives this book's ending a surprise twist.

#33 The Horror at Camp Jellyjam

King Jellyjam's sports camp is terrific—if you're crazy about sports. Wendy isn't; she's more concerned with why kids are disappearing and why her brother is suddenly obsessed with winning. And what's that strange rumbling noise underground?

#34 Revenge of the Lawn Gnomes

Joe Burton's dad loves to collect lawn ornaments. But when he brings home two smirking gnomes, Joe and his sister Mindy notice strange things happening. Vegetables are smashed, paint gets spilled, and tempers are riled. When Joe and his friend Moose camp out to uncover the pranksters, they're sure surprised by what they see.

#35 A Shocker on Shock Street

Erin Wright and her friend Marty love horror movies, especially the Shocker on Shock Street series. When the two of them take a tour of the Shocker Studio Theme Park, they're surprised at how realistic the attractions are. And those creatures—the Toadinator, Ape Face, and the Mad Mangler—are right out of the movies. And now in real life.

#36 The Haunted Mask II

Steve Boswell wants revenge! Carly Beth scared him silly with the mask she bought last Halloween. So he's going to the store where she got it and find one even scarier. He picks a mask of an old man so realistic that spiders crawl out

Goosebumps

ESCAPE FROM HORRORLAND

of its ears. So realistic that he's feeling really, really old. The sequel's just as scary as the first one.

#37 The Headless Ghost

Hill House is the biggest tourist attraction in town because it's haunted by a boy who carries his head under his arm. Duane and Stephanie love the eerie tale and mysterious house. But they've never seen the ghost. Before their adventure is over, however, they'll have seen one ghost too many!

#38 The Abominable Snowman of Pasadena

Jordan and Nicole Black don't like the warm summers of their California home. Then they get a chance to go to Alaska! Their father has been hired to shoot pictures of a snow creature that's been seen in the Great White North. The Black kids find themselves face to face with an Abominable Snowman—and wishing desperately for a spring thaw.

#39 How I Got My Shrunken Head

When Mark's Aunt Benna sends him a shrunken head from the jungle island of Baladova, he thinks he has a cool item for Show and Tell. But when the head starts glowing, Mark realizes that the head is going to take him on a wild adventure—one that leads him into the jungle searching for his aunt.

#40 Night of the Living Dummy III

Trina's father used to be a ventriloquist, and now he has a dummy museum in their house. Trina's hearing voices upstairs, her mother is about to have a breakdown, and the dummies are turning up all over the house. Or is it because Slappy's back?

#41 Bad Hare Day

Tim wants to be a magician just like his hero, the great Amaz-O. But he's disappointed when Amaz-O turns out to be a rotten guy. In retaliation, Tim steals Amaz-O's bag of tricks. But is the real trick on him?

#42 Egg Monsters from Mars

Brandy Johnson wants an egg hunt for her birthday party. But none of the Johnsons could have realized the results of this simple birthday wish. Her



brother Dana finds a most unusual egg, the size of a softball and covered with veins. But its ugliness on the outside doesn't compare to what's *inside*.

#43 The Beast from the East

A campout turns dangerous when Ginger and her twin brothers, Pat and Nat, get lost. They end up in an otherworldly land. A land where blue furry beasts want them to join in a game. But this isn't an ordinary game. For one thing, they're trying to force Nat to eat a tarantula. And for another, the beasts want to eat the losers.

#44 Say Cheese and Die—Again!

The mysterious camera from *Goosebumps* #4 is back! When Greg Banks tells the story of the camera for a class assignment, he receives an F from Mr. "Sourball" Saur. So Greg decides to prove his oral report was true. He finds the camera in a trash can outside the Coffman house. And finds its fortune-telling abilities haven't changed.

#45 Ghost Camp

Harry and Alex don't want to believe there are ghosts at Camp Spirit Moon. But they're running out of explanations when a girl sticks her hand into a campfire and isn't burned. A boy is stabbed by a metal tent stake and doesn't even say "ouch." Then a girl's head falls off during a soccer game. Is it all a joke? Or is there something evil about Camp Spirit Moon?

#46 How to Kill a Monster

Visiting their grandparents isn't much fun for Gretchen and her stepbrother Clark. Their grandparents are boring, and there aren't other kids on the edge of this swamp. But their dull vacation changes when the pair begins hearing growls from behind a locked door upstairs. Are their grandparents hiding something—or someone?

#47 The Legend of the Lost Legend

Justin's and Mirissa's dad is a writer who collects stories from all around the world. When they travel to Brovania, it's because he's searching for an ancient Viking manuscript called *The Lost Legend*. A dog wakes up Justin and Mirissa

one night. He takes them into the woods where they meet Ivanna. Can Ivanna and Silverdog help find the manuscript?

#48 Attack of the Jack-O-Lanterns

After Drew's Halloween party is ruined by gate-crashers pretending to be robbers, Drew and her friends decide to get back at them. Her new friends want to help, but Drew will really regret letting them—they're truly out of this world!

#49 Vampire Breath

An accident turns into an adventure when Freddy and Cara knock over a china cabinet and find a trap door behind it. The door leads to a hidden room—and a coffin with a bottle of Vampire Breath inside. Then the bottle is broken, and the coffin isn't empty anymore.

#50 Calling All Creeps

When Tasha gets Ricky thrown off the school newspaper—which means he'll have to go to summer school—he gets back at her by sneaking an ad into the paper that tells all creeps to call Tasha after midnight. So why is he getting phone calls? And why are they from purple-skinned, fanged creeps?

#51 Beware, the Snowman

Jaclyn moves to frigid Sherpia with her guardian, Aunt Gerta. She's not sure why Gerta would want to move to this area near the Arctic Circle. And she's even less sure why someone built a scarred, grinning snowman to greet them. What is it that lives on the mountain that has the people of Sherpia so scared?

#52 How I Learned to Fly

Rivalry between Jack and Wilson takes an unexpected turn when Jack finds a book called *Flying Lessons* in an underground pit. A pinch of yeast and some magic words later, Jack is ready to try the formula—but his dog gets to it first. Soon they're both soaring...until Wilson discovers the recipe. When the two boys start racing, their secret is out. But fame and fortune isn't all it's cracked up to be.

APPENDIX D: GOOSEBUMPS LIBRARY



#53 Chicken Chicken

Goshen Falls is a pleasant place to live. Quiet. Peaceful. Free of poultry. But then Crystal and her brother Cole have a little accident involving the town's resident eccentric. They knock her down by accident and hear her mutter "chicken, chicken." Soon their lips are feeling strange. And their voices are making a clicking sound they never have before. When they start sprouting feathers, they know the old woman's spell wasn't mere chicken feed.

Upcoming Titles

#54 Don't Go to Sleep!

#55 The Blob That Ate Everyone

#56 The Ghost Of Camp Cold Lake

#57 My Best Friend Is Invisible!

#58 Deep Trouble II

#59 The Haunted School

#60 I Want To Be a Werewolf for Halloween

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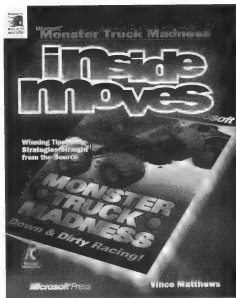
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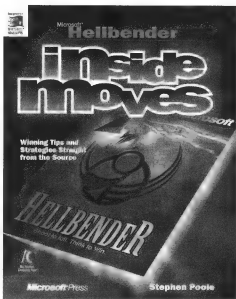
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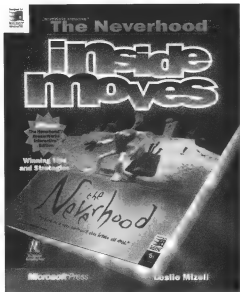
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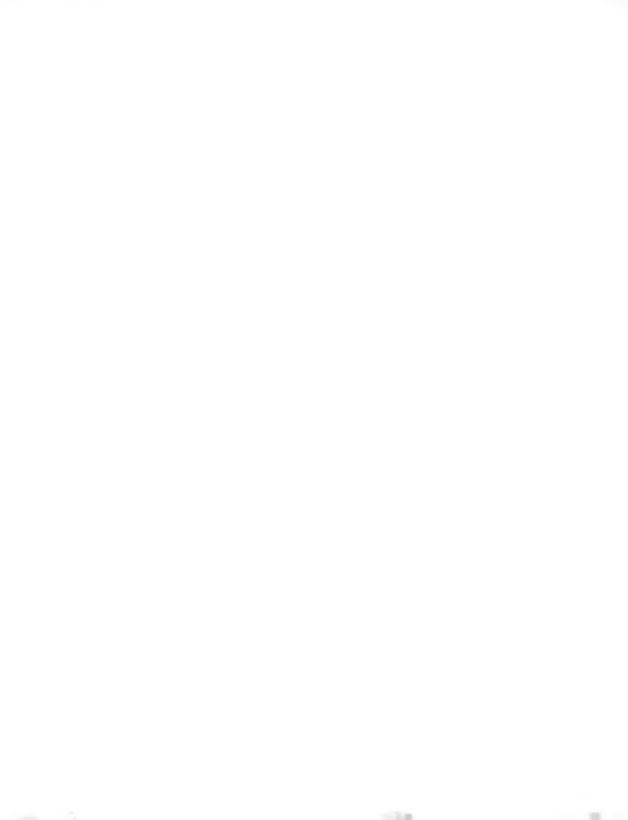
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